

WHO IS METAL'S BEST LIVE BAND?

HIT PARADER

METALLICA

# HIT PARADER

## HARD ROCK'S TOP 100 LIVE BANDS

SLIPKNOT

SPECIAL  
COLLECTOR'S  
ISSUE!

WHO IS HEAVY METAL'S  
#1 ON-STAGE  
MASTER?



VAN HALEN

GODSMACK



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AS I LAY DYING • VELVET REVOLVER  
METALLICA • BULLET FOR MY VALENTINE  
LED ZEPPELIN  
LAMB OF GOD



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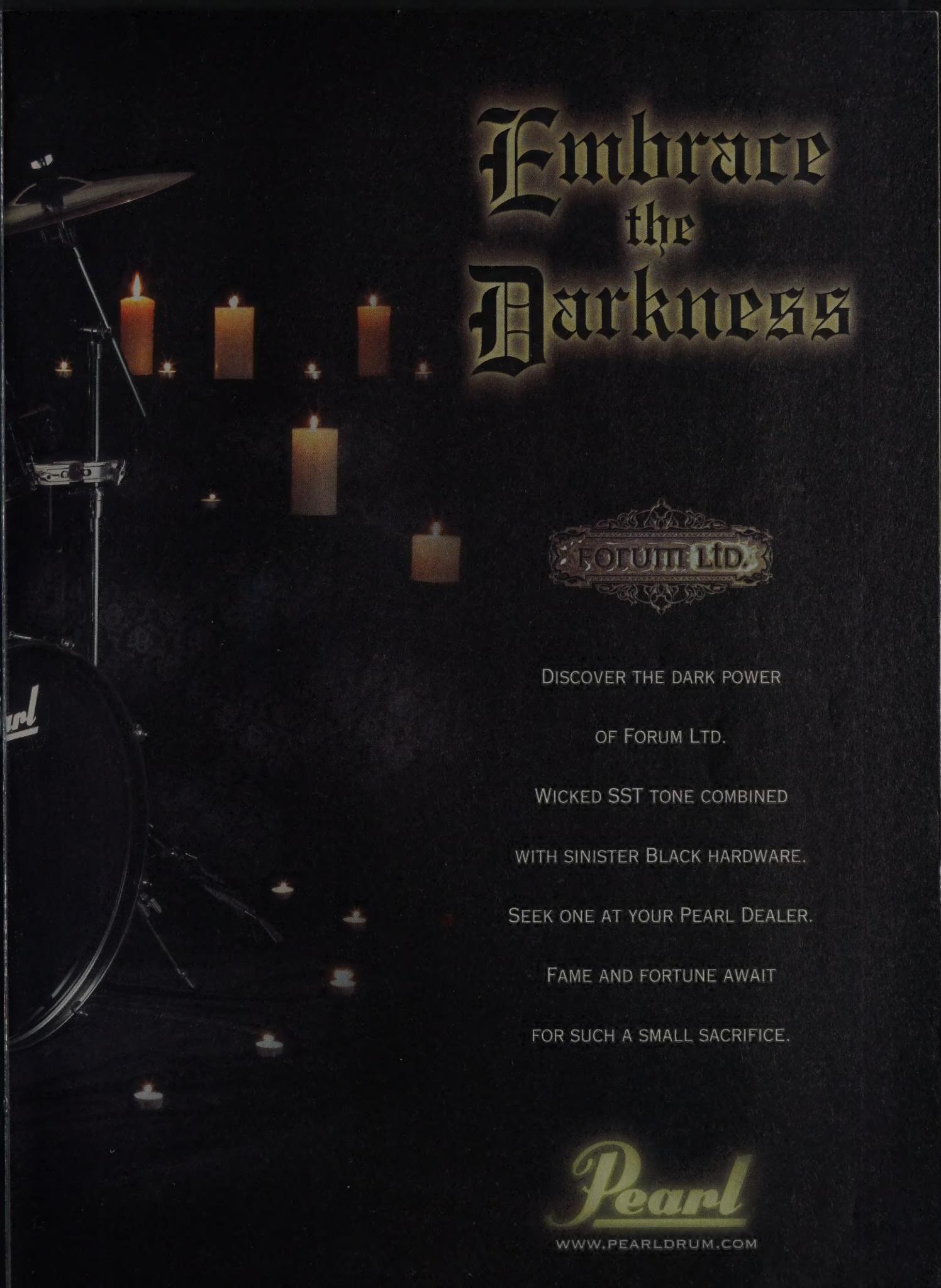
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# HIT PARADER

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JAN/FEB 2008 NUMBER 514

PUBLISHED BY:

Hit Parader Publications, Inc., 46 Violet Ave.,  
Poughkeepsie, NY 12601

EXECUTIVE PUBLISHER: Mitch Herskowitz

EXECUTIVE EDITOR: Andy Secher

EDITOR: Amy Sciarretto

COPY EDITOR: Charla Hudson

ART DIRECTOR: Frank Cafiero

PHOTO EDITOR: Debra Trebitz

STAFF PHOTOGRAPHER: Annamaria DiSanto

CIRCULATION MARKETING DIRECTOR: Evan Honig

NEW JERSEY EDITORIAL OFFICE

210 Route 4 East, Suite 211, Paramus, NJ 07652 • (201) 843-4004

CONTRIBUTING EDITORS

Vinny Cecolini, Gail Flug, Jeff Kitts, Kevin Michaels, Pat Mitchell, Ilko Nechev, Patti Romanowski, Pamela Shaw, Michael Shore and Jodi Summers.

CONTRIBUTING PHOTOGRAPHERS

George DeSoto, Rick Gould, Ross Halfin, Glen LaFerman, Krasner/Trebitz, Liza Leeds, Eddie Malluk, Larry Marano, Jeffrey Mayer, Starfile, Chris Walter/Photofeatures, Mark Weiss, Frank White, and Neil Zlozower.

ADVERTISING REPRESENTATIVES

NATIONAL ADVERTISING DIRECTOR

Ilko Nechev  
Mag Inc.  
441 Lexington Ave., Suite 1203  
New York, NY 10017 • (212) 490-2079

WEST COAST REPRESENTATIVE

Jeff Lubetkin Associates, P.O. Box 9252  
Calabasas, CA 91302 • (818) 222-7516

ADVERTISING MANAGER

Hit Parader Publications, Inc.  
c/o Victor Sierkowski  
(214) 504-0278

**Hit Parader**, Jan/Feb 2008, Vol.51 (ISSN #0162-0266)(USPS #246-600) is published monthly by Hit Parader Publications, Inc., 46 Violet Avenue, Poughkeepsie, NY 12601, under license from LLS Media Corp. Periodical Postage rate is paid at Poughkeepsie, NY and additional mailing offices. Post Master send address changes to: Magazine Services, Dept HIT, PO Box 9863, Ft. Lauderdale, FL 33310.

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PRINTED IN U.S.A.

Distributed By Curtis Circulation Co.,

**www.hitparader.com**



# Metal Mail

**LET US KNOW WHAT'S  
ON YOUR MIND!**

## METAL EVOLUTION

As a long-time follower of the heavy metal scene, I think I've discovered the reason that there is currently a dearth of big-time NEW metal talent. I believe that the evolutionary process that was the form's life-blood for decades has been cut off. By that I mean that if you go back to the '70s or '80s—arguably metal's Golden Age—there was a pattern where arena headliners would take out one or even two younger bands as "special guests" and not only introduce them to the rigors of the road...but also to their large audience. Somewhere along the line (most likely the mid-'90s) all this fell apart, and without major headliners routinely touring in arenas, the pattern for young bands to garner

I recently saw Van Halen with David Lee Roth. It was a great show, and it reminded me how great hard rock looks and sounds in a big arena. I love going to clubs and small theaters where you can get up-close with the musicians involved. But there's something magical about being in a place with 20,000 like-minded rockers and having the lights and sound just blow you away. Nothing can beat it, and it's only a shame that there aren't more bands who can fill up arena-sized venues these days.

Amy  
Chicago, IL

I'm a 16 year-old metal fan. I went to my first arena show a few months back when I saw Heaven And Hell. I loved the band... and HATED the show. I've been going to clubs around my town for the last two years.

That's the way to hear music. When you go to such a big place, everything sounds like it's being played in the bottom of a big barrel. And Ronnie James Dio—who isn't that big to begin with—looked like a long-haired ant from my seats. One good thing... at least from that distance I couldn't see the band's wrinkles.

Rico  
Lennox, MA



AVENGED SEVENFOLD

Bands I've seen live over the last few months: Avenged Sevenfold, Daath, Slayer, Atreyu, Velvet Revolver and Down. They rocked me down to my socks... and then put blisters on my toes.

P.J.  
Houston, TX

## ENCYCLOPEDIA MUSINGS

Really liked your *Encyclopedia of Metal*. It was entertaining and informative... what more can any fan want? Great to see some of metal's true gods... right alongside dozens of bands I had forgotten about—or had never heard of before. Keep up the good work.

Bret  
Key Biscayne, FL

I've got a bone to pick with you guys at *Hit Parader*. I think there is a TON of great, new heavy metal going on. And I know that you cover a lot of my favorite young bands. But then you go and focus on all the *old* bands in metal history... over and over again. Too many of the bands in your *Encyclopedia of Metal* were groups that were famous before most of your readers were even born! Too many others were bands I had never heard of. I want to know more about TODAY'S metal... not yesterday's.

Frank  
Ft. Wayne, IN



VELVET REVOLVER

recognition was left to "buying" spots on tours like Ozzfest where they were tossed in with literally dozens of other faceless groups. Until this pattern changes, I fear that metal will continue to decline.

Matt  
Oakland, CA

## ATREYU



I found it interesting how you listed "Key Albums" for each of your encyclopedia entrants. Who decided which albums were "key" and which ones weren't? I'm sure it was easy with bands that only released one or two albums in their entire career. But don't you think it was a bit superficial to limit the likes of AC/DC, Kiss, Sabbath and Aerosmith to two or three album listings? I think so!

Marla  
Birmingham, AL

## Hit Parader

rocks!  
I love you guys because you're trying to present heavy metal in a historical context. Too many other media outlets act like the form came along only over the last few years. Obviously, there was a past, there is a present, and there will be a very bright future for heavy metal.

Carlo  
St. Louis, MO

## HEAVEN & HELL



# Metal Man

## ZEPPELIN RETURNS

I was one of the VERY lucky ones who traveled to London to see Led Zeppelin perform a few months ago. Simply said, it was the highlight of my life. What an absolutely incredible show they put on. Perhaps the biggest disappointment of my life was missing out on

I can't believe Zeppelin is getting back together. I've seen plenty of new bands but nobody puts on a show like Zeppelin. The gods are back. I can't wait until they come to America.

Jim  
Tucson, AZ

Jimmy Page is a true Rock God. I just hope that Zeppelin decides to keep touring and not end up just playing a few shows. If they come to America, I promise that will go to *every* show that they play. Even if it costs me every dime I have. I must see Led Zeppelin.

Thomas  
Sioux City, SD



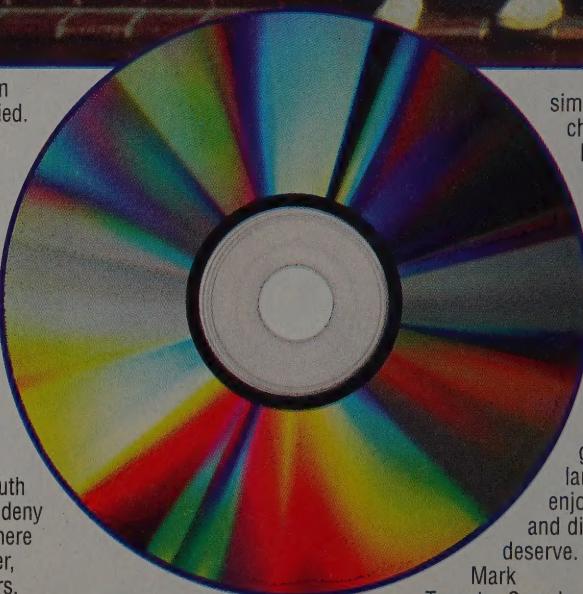
the band's last tour in 1980 when Bonzo died. I was 12 at the time... and was about to get tickets when he passed! So it took me 27

years to finally see them, but it was well worth the wait. Truly incredible.

Leon  
Princeton, NJ

Maybe I'm missing something, but what's all the excitement about the likes of Van Halen and Led Zeppelin getting back together after decades apart? I think it has more to do with middle-aged rockers trying to recapture the "magic" of their youth than anything to do with *real* rock and roll. I don't deny that those bands may have once been great. But there are dozens of bands around today who are younger, hungrier and probably better than those old geezers.

Donnie  
Las Vegas, NV



I was too young to see Zeppelin in their heyday. I can only hope that they will decide to do a few shows in America. Maybe revisit some of their old stomping grounds like Madison Square Garden or the LA Coliseum. Some of the clips I've seen on the internet look amazing and Jason Bonham seemed to be doing a great job filling in for his late dad.

Joe  
Kinnelon, NJ

I have a question for anyone and everyone who may be reading this. Why are there so many people who seem to feel it's okay to download their friend's CDs, while NEVER buying any of their own? I know the simple answer is that it's cheaper... and it's kind of fun.

But the fact is that besides being illegal, if we don't support the bands we like by buying their new releases, this entire thing we know as the Music Business will probably collapse. And while some people may look at such destruction as a good thing, the truth is that it would severely limit groups—both new and old, large and small—from ever enjoying the kind of recognition and distribution they might deserve.

Mark  
Toronto, Canada



HP

AVENGED SEVENFOLD

# Metal Happenings

## rants, raves, news & gossip

**SLIPKNOT:** As so often seems to be the case in the ever-unpredictable world of Slipknot, the release schedule for the band's next album already seems to be a subject of hot debate, at least among those who debate such things. Depending on who you believe, the disc may be out as early as the beginning of summer... or by the end of the fall. Much depends on the number of outside projects (such as vocalist Corey Taylor producing the new *Walls of Jericho* disc) that serve to distract this ever-busy crew. "We all believe in Slipknot as much as ever," said drummer Joey Jordison, fresh from his "guest star" road stint with Korn. "But there are other things in our lives as well. Everything will work itself out."

**DOWN:** Guitarist Pepper Keenan admits that he wasn't that surprised when Down's latest album, *Over the Under*, quickly emerged as the most successful disc of the group's career. "People have been waiting a long time for this one," he said. "And this is the first time when there was a big build-up for the album's release. That really helped in terms of its immediate acceptance. The fans knew it was coming, and they were ready. This is the third album we've done, and the first two kind'a snuck up on people. That wasn't the case with this one."



**AVENGED SEVENFOLD:** So how did the members of Avenged Sevenfold come up with the idea of actually allowing their fans to come up with the guitar solo used in the "alternative version" of *Almost Easy*, the first single drawn from the band's self-titled new album? As it turns out, it was the band just going along with the best that technology has to offer, according to guitarist Zacky Vengeance. "It was something that we came up with along with our label, and our guitar company," he said. "We decided that we'd include a bonus track on the album, which was a version of *Almost Easy* with the guitar solo (by Zacky's bandmate Synyster Gates) left off. They then could put in their own solo and send them to us through YouTube. The solo we picked won a guitar."

**LED ZEPPELIN:** According to various rumors jetting their way through the rock stratosphere, Led Zeppelin guitarist Jimmy Page is currently fielding a variety of offers for the

# BREAKING NEWS

BY LOU O'NEIL JR

**ON DEADLINE: ALTHOUGH IT HAPPENED** late into 2007 and indeed, received scant mention in the press, we'd be remiss if we didn't mourn the shocking death of Quiet Riot front man, Kevin Dubrow. The heavy metal pioneer was a mere 52 when he suddenly and shockingly died in Las Vegas, Nevada. Surely, the details of his death will emerge as the weeks pass, but, on deadline, we can't help but remember just what a seminal force Quiet Riot was in the development (and acceptance) of metal.

Let's face it, until Quiet Riot put *Metal Health* atop the American charts more than 25 years ago, no metal band had ever accomplished this prodigious feat—even if it was primarily accomplished by ride the coattails of English rockers Slade and their song, *Cum On Feel The Noize*. Still, it really is no exaggeration to say that Quiet Riot opened the door for all the other head-bangers who would follow. The Crue, Ratt and so many countless others had their journey eased by Quiet Riot. And the rest is history.

On a personal note, your veteran scribbler fondly recalls the evening we partied with Quiet Riot backstage at Madison Square here in Gotham. At the time, *Cum On Feel The Noize* was an *international* sensation, QR was selling out everywhere and the world was their proverbial oyster. Yet, all the guys in the band were gracious, down-to-earth gentlemen as our notes recall... plain old humbled rockers and amazed with their newly found success. Without Quiet Riot... well... how many other bands would have **ever** gotten to the top of the metal genre? Kevin Dubrow will be greatly missed.

**SECRET STUFF:** That well-known metal rocker from Britain might wish to consider slowing down. Seems that while ensconced in the friendly confines of his Boston hotel suite and watching an err... adult film... he became convinced that the porno was being beamed live and direct from the lobby of this four star joint. Matters went from bad-to-worse, when, as naked as the day he was born, he stormed into said lobby demanding to watch the action live and in real-time... Lucky \$ was no problem!!! And "poof"... The whole scandal never happened.

**QUICKIE QUIZ:** In honor of our pals in AC/DC (more on the band later), we asked you in last month's query to tell us the proper name of a baby kangaroo??? Correct ans.: A joey... This month, no more softies, so imagine you can roll the clock back 100 years to 1908... just pretend. Now, what was the minimum wage in the U.S.A. one hundred years ago? Fair-warning: This question is nearly fiendish because of the internet.

**ROCK WIRE REPORT:** Your veteran reporter is hearing bulletins flashing from all points in Europe that AC/DC is getting very, very close to wrapping this long-awaited record. Everyone knows that Angus will **absolutely not** tour unless there is new music to support by playing live. In fact, moles insist that AC/DC might even have enough material for a double disc. Listen to what Brian Johnson revealed to the Men and Women of the Fourth Estate: "I said to someone the other day, 'Jeez, we've written enough songs, it could be a box set.' And the record company said, 'Don't Ever Say That Again.' And I was kidding. We just wanted to put as much down as possible so we could pick the gems out. And the great thing is, there will be songs left over for something in the future. Hey, you never know!"

**COMMENT:** Sure, we're as tired as our long-suffering readers, but, our hunch is that when Angus Malcolm, Brian and Company decide to pull the trigger, AC/DC will enjoy the biggest album of their long career. Oh yes, a Happy Birthday wish to the aforementioned Angus Young. Mr. Red Gibson SG turns 49 on March 31.

**OVER 'N' OUT:** Is there anyone reading this who can explain why only bands like Zeppelin, Van Halen and Ozzy are capable of doing amazing concert business out there?... Sort of sad yet incontrovertibly true... It's great to have Down back after these five long years. Sure Pantera and Corrosion of Conformity was full-time stuff, but, we should see something very interesting from Down this time around... Is the Beatles' catalogue ready to go online momentarily??? Like now! A little birdie is chirping yes... Don't invite Velvet Revolver to any sushi parties anytime soon. The quintet was bid "sayonara" by the Japanese poobahs even before they ever tried to set foot in the land of the Rising Sun. No specific reason was given as to why these metal-maniacs were denied entry. We'll have more on this one next month... Who's that world famous bimbo that was bluntly informed by Nelson Mandela that he had no time for the likes of her? The "talent"—and we use that word advisedly—was said to be devastated... Metallica recording night and day on the album right now!!! Please, we can say no more.

**SEE YOU NEXT MONTH:** Until then, remember: *When all are thinking the same then no one is actually thinking.*

# METAL MUSINGS

BY MIKE G

band to perform at selected venues throughout the world over the next 12 months. Of course, it remains to be seen if Page will jump at any of the offers, though it is believed that both vocalist Robert Plant and bassist John Paul Jones have already agreed to follow any decision that Page might make. "I hope there is more for us to do as a band," Jones said. "I believe we're all enjoying each other's company—as well as playing this wonderful music again."



**KORN:** The number of guitarists that Korn has worked with since the 2004 departure of Brian "Head" Welch has reached three. First came Otep guitarist Rob Patterson, who sat in with the band during their fall tour in 2005. Then came ex-Sevendust axe slinger Clint Lowery who joined the band at the start of their *Family Values* road trek last summer. But when Lowery had to leave the band for personal reasons in October, the Kornsters turned to upcoming six-string master Shane Gibson, who will supposedly tour with vocalist Jonathan Davis later this year when the frontman does his own solo tour. "We're enjoying the chance to work with a variety of other musicians," Davis said. "It seems to keep everything sounding very fresh."



**METALLICA:** The world waits... and waits... and waits for the arrival of Metallica's new album. Now it seems as if the disc may "drop" (as they say in the biz) by early summer—just in time for the legendary unit to undertake a massive North American tour. "Waiting for Metallica to finish an album is always an interesting experience," our erudite contact revealed. "It's like what Michelangelo said to the Pope as he was working on the ceiling of the Sistine Chapel. The Pope asked 'When will it be finished.' Michelangelo replied, 'When it is done.' That's apparently Metallica's approach to this album, as well."

**OZZY:** As he rolled along the road in his first solo arena tour in over six years, Ozzy Osbourne had a somewhat strange—but ever insightful—take on the current state of the heavy metal world. "I hear so many young bands that are trying to do something new," he said. "I think that's wonderful. But I fear that many of them are almost afraid to acknowledge that they've listened to some of the great bands in rock and roll history. They're so eager to create something of their own that it seems as if they've cut all links with the past. That is a little disturbing to me."

**VELVET REVOLVER:** When those of us in the media report that life within Velvet Revolver is "peaceful" these days, it makes some of the group's members a little uneasy. With volatile past associations such as Guns N' Roses and STP on their impressive resumes, the idea of coexistence strikes some of these veteran rockers as a strange way to run a band. "When you've been in some of the band situations that we have over the years you learn how to handle them," said bassist Duff McKagan. You try to use all that extra energy as a power source for your music. So when people start saying how calm things are within this group, it kind of scares us. It's an unusual reaction."



## What's up with Velvet Revolver

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**VAN HALEN:** So they survived their first tour together in more than 20 years... where does Van Halen go from here? It's no secret that returning vocalist David Lee Roth wants to stay on the road, where his Borscht Belt sense of humor is provided virtually free reign. It is also believed that guiding light Eddie Van Halen would prefer to take a break from the rigors of the tour trail and see if the reunited quartet can actually lay down some memorable music in the recording studio. "Sometimes it still seems as if Dave says 'red' Eddie will say 'blue,'" said an on-the-scene source. "But they've been working at it, and have actually managed to get along rather well... as long as they keep their distance a lot of the time. I don't think anyone knows what they might do next—including the guys involved."

Getting tired of the old gray geezers in Black Sabbath? Getting frustrated that Ozzy just can't cut it anymore? **ELECTRIC WIZARD** is back after an extended absence with its brand of s-h-o-w fuzztone. **Witchcult Today** (Candlelight USA) will cure your Sabbath blues with its



distorted sickness and heavy-as-all-hell monolithic approach. Menacing, foreboding, and smoking with the kind of satisfying guitar sounds that will make your speakers tremble and shake in abject fear and sounding, well, yeah, like a young Black Sabbath, producer Liam Watson (The White Stripes/The Datsuns) has turned up the reverb bigtime.

**Electric Wizard** is oldschool enough to make its eight tracks last almost an hour. It's enough to make parents and neighbors head for the hills! The band will be touring this year. Bring earplugs.

When it comes to underground Death Metal, there ain't nothin' like some good ol' **SEVERE TORTURE**! Holland's nasty boys go for the gut on **Sworn Vengeance**. Warning: It'll raise toxic blisters all over your body just from listening to it. It rumbles, shrieks, grinds and pummels with the ferocity of a starving, wounded rhino smelling blood. Your blood. Mixed in Poland in the same room where Decapitated and Vader make their noise, guitarist Thjis van Laarhoven took the time to tell us he "had some friends in the studio helping out: Jason of Misery Index and Che of Born From Pain both dueling with [lead singer] Dennis on some guttural death grunts."

"The sheer aggression and power of this album exceeds anything we have done by far and we can't wait for everyone to hear it," continues Thjis. Bassist Patrick Boleij and drummer Seth Van Der Loo (who filled in on a Euro tour as Deicide's vocalist recently) round out this unholy quartet.



# Metal Happenings

BY AMY SCIARRETTO

## ALL-ACCESS: Who's Doing What... and When

**Slipknot/Stone Sour** vocalist Corey Taylor is a very busy man when he's not fronting two of the most important, hell-raising bands in heavy metal music today! Taylor recently finished working with female-fronted metalcore band Walls Of Jericho. The Michigan-based WOJ met Taylor on the 2006 edition of the *Family Values* tour, and forged a friendship with him when he took a real interest in their rather brutal music. On said tour, the seed was planted for Taylor to produce a one-off EP where the normally all-heavy WOJ would change directions slightly. This EP, which includes a live DVD filmed in South America, will feature fierce frontlady Candace Kucsulain shelving her signature screaming and barking, in favor of entirely clean and melodic vocals. But WOJ fans can rest assured that this is just an experiment and that the band's next full-length, due out some time in 2008, will find Kucsulain returning to aggressive vocals. Must be nice to have a friend in Corey Taylor, though...Nowadays, so many rock and rollers are debuting their own clothing/fashion lines, given the close association between trendy clothing and rock music. It's always good to be fashionable and to bang your head. Atreyu guitarist Dan Jacobs understands this fact, and is the latest in a long line of infinitely stylish rockers who is exploring his passion for fashion. Jacobs and his

brother Joe have launched the new fashion venture, dubbed Rokk Clothing. Tired of scouring the Internet and paying a premium for vintage, '80s rock shirts, the Brothers Jacobs decided to come up with a cheap-

er way to produce the shirts that they were looking to wear, combining Dan's vision of fabric, design, and fit with Joe's business

• • • • •

sense. "I wanted to design my own brand because I wanted to produce the kind of T-shirt I would buy, at a reasonable price. These T's had to look like real eighties stuff, classic rock band T-shirts in bold primary colors and design," the guitarist says about this endeavor. "They've got to look so good that at first glance you'd think it was the real thing." Rokk Clothing's goal is to bring alive the classic rock shirt of today. All original authentic designs were inspired by Dan and executed by Joe. The range also features Japanese style headbands, like the ones Dan wears during Atreyu's performances. Check out some of the gear at [www.bringtherock.com](http://www.bringtherock.com) or [www.myspace.com/rokkclothing](http://www.myspace.com/rokkclothing) and happy shopping! Our most heartfelt thoughts and prayers go out to the friends and family of Ministry bassist and former Killing Joke member Paul Draven. Draven was found dead of an apparent heart attack in Geneva, Switzerland in mid-October, while he was working with the French band Treponem Pal. Ministry mastermind Al Jourgensen, who disbanded Ministry after the release of *The Last Sucker*, on which Draven played, said, "I am in total shock. The world of music is a sadder, emptier place. Not only was Draven an extraordinary talent, but one of my closest, dearest friends. Our condolences and prayers go to his immediate family. He will be truly missed by artists musicians and his fans the world over. The one consolation is knowing Draven's already hooked up with the right people and started a new project in the After Life. God speed, Draven. Rest In Peace." Draven was also working on a new project at the time of his demise, dubbed Mob Research, which features ex-members of Warrior Soul. The band's record was due in 2008 on 13th Planet Records, but those plans are currently up in the air. Again, our thoughts and prayers go out to Draven and his loved ones...A new band we're digging at **Hit Parader** is Black Tied, featuring a bunch of under-21-year-olds who can rock the hell out. The band was able to play the main stage of *Ozzfest* last summer—how's that for a coming out party??—before their album release! Expect big things from these youngins! **Light From Above**, their inaugural major label debut, is expected in early 2008...Ironlung, the big-bearded vocalist for New Hampshire metal band Scissorfight dabbles in visual art on the side, and recently unveiled 15 years worth of his artwork in Massachusetts. The vocalist is also working on a solo effort called Dead Whale...Bleeding Through vocalist Brandan Schieppati and Bad Religion drummer Brooks Wackerman have joined forces for a thrash metal band called The Innocent...Ex-members of Stone Sour and downthesun have formed a new band, called Destrophy.

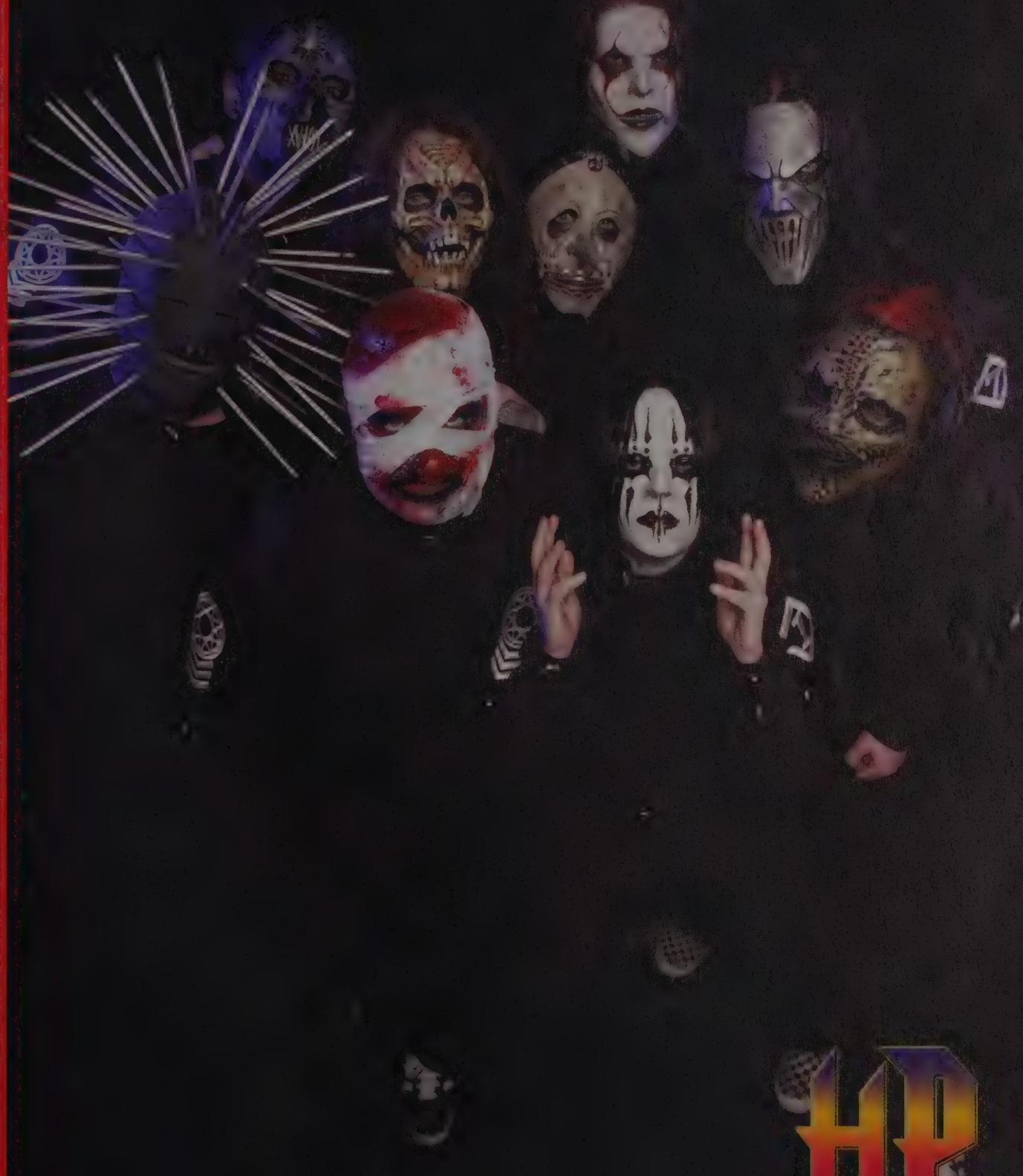
## MORE MUSINGS

As good as they are on CD, **Severe Torture** gained its rep on the stage touring with Desecration, Cannibal Corpse, Macabre, Deeds Of Flesh, Obituary and Blood Red Throne (that's some company to keep!).

Earache Records has infested a limited-edition run of **Sworn Vengeance** with two bonus tracks: a cover of the classic Cro-Mags tune *It's The Limit* and a cover of Entombed's *Eyemaster*. The blastbeats fly high and fast throughout the disc's 12 cuts in under 40 minutes. It's a growly, godforsaken good time with not a second wasted.



If Portugal's **CORPUS CHRISTI** knew the concept of dynamics, its hour-long *Rising* (Moribund Cult) might at least be mildly entertaining. But, as it is, it's an interminable walk down a long dark hallway where every inch of the suffocating walls around you is screaming bloody murder with no let-up. An hour can be a very long time. Guitarist/shouter Nocturnus Horrendous does his best satanic posturing but it's all to no avail. This is, after all, show biz, and these boys need to get some sort of artistic director that can channel their obvious rage into more creative outlets. This is their sixth album, first stateside, "in nine years of hatred and tormented despair," according to Horrendous, who shouted something about "real satanic values" in my ear before hanging up the phone.



HP  
SLIPKNOT

# metal happenings

caught in the act

## TYPE O NEGATIVE

It's been said that in rock and roll, image is everything. Just ask Ozzy Osbourne...or Marilyn Manson... or Gene Simmons. Just don't ask Peter Steele. Type O Negative's hulking front-man has heard it all before; that his comic book-styled, muscle-bound, "Dracula From Brooklyn" routine is nothing more than a well rehearsed "act", a carefully-crafted image created by a rather normal guy (if any *Terminator*-like rocker can be labeled "normal") just hoping to escape the prospects of a 9-to-5 day job. Well, all we can say is don't buy it for a second! In fact, in Steele's case, he may indeed be *more* than his persona implies; with Steele what you see is what you get, 24 hours a day, 7 days a week. His larger-than-life aura exudes when he walks down the crowded streets of New York, it's there when he lurks in his band's dramatically darkened recording studio, and it's certainly in all its glory backstage prior to the start of any Type O concert performance.

While many rockers require precious time before a show to transform themselves into their "alter ego" stage personalities, such is definitely not the case with Steele. This six-foot six-inch mass of hard rockin' muscle arrives at every venue ready to go—and he leaves much the same way. Steele's persona is certainly no act, no mere rock and roll fantasy come-to-life. Rather, it is the physical manifestation of his beliefs and attitudes, many of which may clash with traditional Western cultures and values, but all of which Steele believes in his heart and in his soul. Often, he envisions himself as some sort of modern day warrior, ready to take back America from what he sees as a corrupt government, and rename the nation Vinnland in honor of this continent's original Viking discoverers. He is Conan The Barbarian come-to-life, a true heavy metal hero ready to rally his band's fans to fight for truth, justice and the Vinnland way!

"I don't try to force my beliefs down anyone's throat" Steele said as he and bandmates Josh Silver, Kenny Hickey and Johnny Kelly prepared for that evening's performance in support of their recent disc *Dead Again*. "But if people ask me what I think, I do tell them. I know that some of my statements have angered a few people, but I think that's good. When I say that heterosexual white males are discriminated against in America, I mean it. And when I say that the American government should be overthrown, I mean that too. I am not a radical—I'm just honest, there is a big difference."

**"I don't try to force my beliefs down anyone's throat."**

BY DAMON LANCASTER

Many of Steele's off-center, and often tongue-in-cheek political and cultural beliefs could be heard as Type O took the stage and launched into their well-paced, dramatic, eminently heavy hour-long set. Drawing material from such renowned goth-metal discs as *Bloody Kisses*, *October Rust*, and their most recent release, the band laid down a solid wall of sound that blended Beatles-inspired melodies with Sabbath-like power—all overlaid by Type O's unique goth-metal aura.

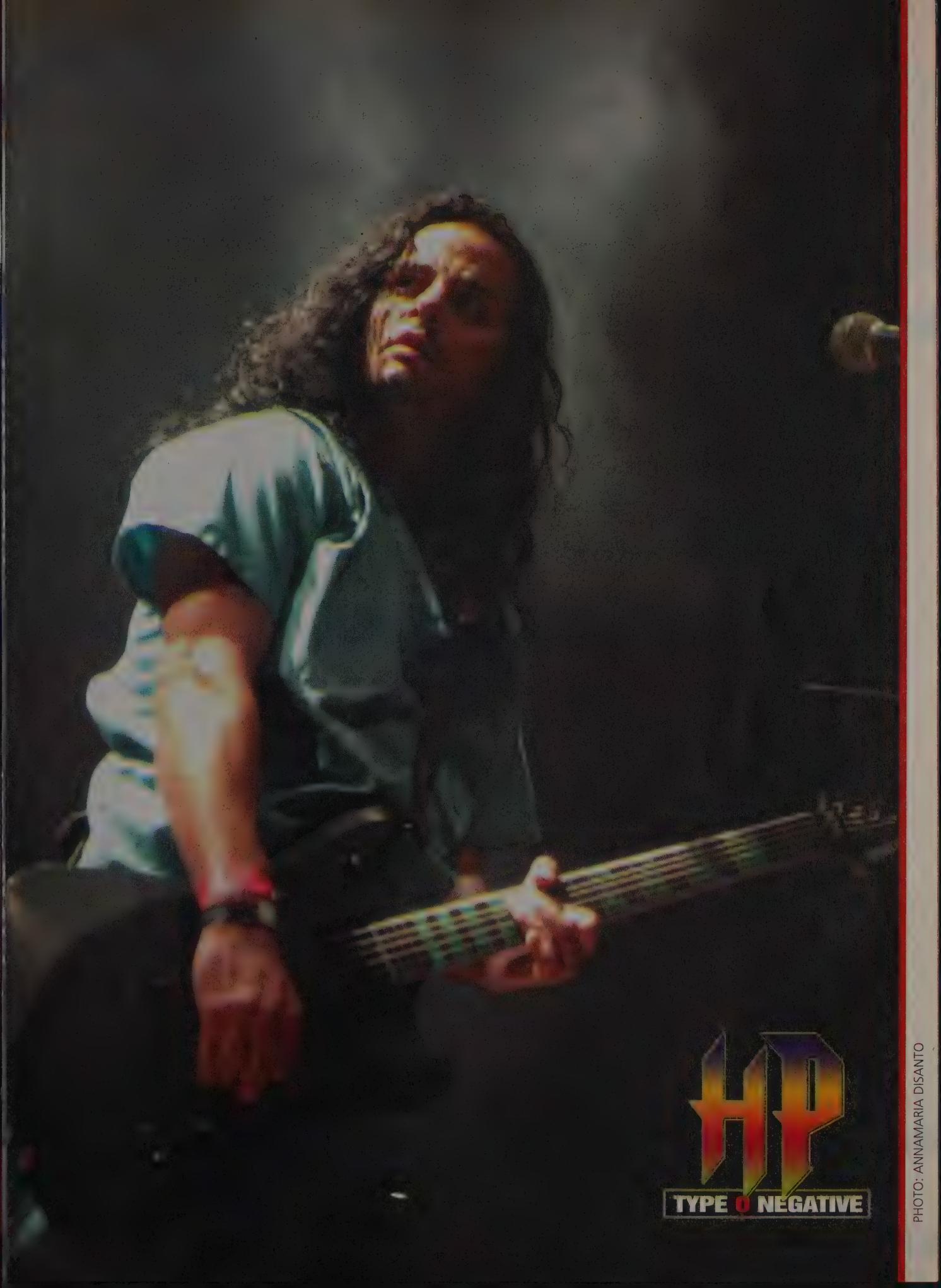
With many in the packed house singing right along with Steele's growled vocals, it was apparent that the group's occasionally controversial, often amusing, always intriguing tunes



had won a hard-earned spot in the collective consciousness of their followers. This was no mere rock and roll sing-along.

Rather, it was the coming together of diverse and disenfranchised elements of American society—a group that would easily strike fear into the hearts of many if they had not shared their common bond of rock and roll. And through it all, Steele dominated center stage, the focal point of everyone's attention. With his humongous bass swung low over his hip, and a perpetual grimace on his chiseled face, Steele would only offer his loyal troops an occasional "thanks" at the conclusion of each song before leading the band into their next thickly-textured number. For most, it was more than enough.

"We're not big on putting on a whole act," Steele said. "Everyone's just gonna have to get off on what we do on stage, and that's just play this music as best we can."



**HP**

**TYPE O NEGATIVE**

# the edge

metal's new stars

## OTEP

Otep Shamaya knows a thing or two about hard knocks. The husky-voiced vocalist has endured abuse and tough times while growing up, and her choice to re-open her wounds and expose her pain through the vehicle of music has caused her to be a bit of a poster girl for the afflicted youth of today. Kids relate to her because she puts it all out there in her songs.

Does being so revealing ever take its toll on the mighty Otep, whose namesake band just released **The Ascension** after a sizeable delay? "Yes," the blonde vocalist admits matter-of-factly. "I am, naturally, a very private person, and this has been one of the biggest obstacles for me to come to terms with, as a person in the public eye. There's an old phrase that seems appropriate for this question. 'If you don't wanna get wet, stay outta the rain.' I know there are fans that can relate to the anger, frustration, and sadness that laces our music. However, there are just as many that can relate to our defiant, 'never relent' attitude that embraces individuality and celebrates the joy of creativity."

**The Ascension** is finally seeing the light of day, after an unexpected label change caused the album to be temporarily shelved. Shamaya sees the parting of ways with Capitol, her label for two previous albums and an EP, as a positive, not a negative, despite the fact that **The Ascension** lingered in limbo for nearly a year. "Our departure from Capitol was a definite asset in propelling this album from fossilization to dangerous projectile ascending into orbit," the well-spoken vocalist admits. "It was a little anxious and tense when we first heard EMI, which owns Capitol and many other labels, had decided to fire everyone that worked for Capitol, and merge whatever was left with Virgin Records. But once we found our new home at Koch Records, we realized how much we gained by leaving Capitol. This is an amazing time for us."

**The Ascension** is Otep's third full length since 2002, and it definitely follows the band's tradition of thick, low-end grooves, haunting vocal screams, and spoken word segments. "I think anyone who loves our earlier albums will find the same love affair exists with this one. It's just as powerful and groove-oriented as **Sevas Tra**, and just as eccentric and surreal as **House Of Secrets**. **The Ascension** is fueled with a spirit of creative and personal evolution that I embrace everyday. It is a journey that embraces the beauty and the dangers of existing," Otep says, summarizing her fantastic new album.

## DETHKLOK

Chances are, if you're an **Adult Swim** or a **Cartoon Network** fan, you've discovered the cartoon metal phenom known as Dethklok, from the popular show **Metalocalypse**. In honor of



Dethklok's debut album, **The Dethalbum**, we at **Hit Parader** decided to shine a light on Dethklok, and treat them as a real band by conducting a cheeky interview with show co-creator Tommy Blacha, who provides the voices of guitarist Toki and bassist Murderface, and is the partner in crime of creator Brandon Smalls, in character as Nathan, the vocalist with huge arms that can only be described as 'big guns' that burst out of the sleeves of his skin-tight t-shirt!

Dethklok plays a Swedish style of death metal, that Nathan so delightfully describes as "a thousand bumble bees that have taken up residence in the corpse of your Grandmother, and she's falling down the stairs." Sounds terrific, eh? Trust us! It is.

When asked if Dethklok is indeed the best band on Planet Earth, Nathan's not-so-humble answer was "Yes, it is the best band on the planet Earth because we haven't been to the other planets!"

So, if you love heavy metal and have a silly sense of humor, you must click your remote control and watch

**Metalocalypse**! Every self-respecting metal fan should love Dethklok, and watch their capers and adventures on the cartoon, and if you don't,

Nathan is certain that his band can and will win you over, stating, "Every metal fan should love us because we have a love-hate relationship with the fans. We hate them, and they love us, and it's their end of the bargain." So,

obviously you have no choice but to be a follower like the rest of the world's metal fans and worship at the Dethklok altar! Seriously, you won't be sorry!

Despite playing a decidedly Euro style of metal, Dethklok's members have American heritage age well. Not surprisingly, Nathan hails from the death metal mecca of Florida, while drummer Pickle reigns from Tomahawk, Wisconsin. Guitarist Toki is from the cold 'n frosty land of Norway, while Skwlggr, who holds the title of the world's fastest guitarist, is from Sweden. Nathan also claims that Murderface was born in a toilet at a bus station! Oh my!

All jokes aside, Nathan believes that "Dethklok may be the most important band ever, offering a blistering critique of fascism and idealism that suggests moral redemption, and it is not unlike our Nordic gods that we once prayed to: a myth."

Now that you've had a chance to chew on that, pick up a copy of **The Dethalbum**!

## OVERKILL

"The new record has a cohesive feel to it," says Overkill vocalist Bobby Blitz. "It's a complete album, not just a collection of songs. Each song leads to the next. I think the idea, when starting a project, is to have this feeling upon completion. If any song was deleted from this album, it would feel less complete."

# COMIN' AT YOU

## SAME QUESTION, DIFFERENT BANDS

We have to agree. **Immortalis**, the Overkill disc in question, certainly flows, with one thrash metal anthem bleeding into the next. Blitz passionately believes that **Immortalis** is his longtime band's most complete effort for a very specific reason. The completeness comes from his history, his background, and his metal upbringing, and that is what influenced the new disc. "I think this feeling of completeness comes from my faves as a youngster," the curly-haired vocalist continues. "I grew up listening to Black Sabbath's **Volume 4**, Judas Priest's **Stained Glass**, The Ramones' **Rocket To Russia**. All of those are examples of 'complete' albums."

But **Immortalis** isn't just a studio album with a 'complete' feel, as we've established. It's sure got 'live' current pulsing through it. The fact that the band loves to tour behind new material, because it's new, will make for electrifying Overkill shows in the new year. And when you're a band like Overkill, and you have volumes of material to choose from when crafting a set list, the new stuff always gets the crowd and the band's energy flowing! "The excitement level for the band is high when the material is new, and I think this will always translate to the crowd, as one obviously feeds the other," says Blitz. "Overkill has always excelled in the live moment. It's where the song is born and it's the natural state of the song, so that moment is relived on the stage and it can be the best when all goes right."

Spoken like a man who truly understands his craft as well as his adoring audience! But rest easy, diehard Overkillers! The band has a few surprises in store on upcoming tours. "We are also doing some of the 'lost' Overkill tunes, the ones that never made it to the set in the past, but were solid, great thrashers of their day and today, which'll make the whole live experience a little more immediate,



dangerous, and exciting," reveals Blitz.

One person who is giving Overkill plenty of props in 2007 is current metal god, D. Randall Blythe, the frontman for Lamb Of God. Blythe, much like Blitz when referencing his adoration for Sabbath and Priest, reveres Overkill, and even lent his pipes to the raging song, *Skull And Bones*, which appears on **Immortalis**.

## BLACK TIED

Black Tied had a baptism by fire. The band, featuring all under-21 members, were added last-minute to the '07 *Ozzfest* main stage, since they couldn't play on the *Jagermeister* sponsored side stage, due to their age. Talk about a stroke of luck!

"I can honestly say that the summer of 2007 was one of the greatest times of my entire life," says drummer Steven Spence. "My band and I were fortunate enough to jump that lineup, opening up for great bands such as Static-X, Lamb of God, and not to mention the Prince of Darkness himself, Ozzy Osbourne. It was not just a dream come true, but a vital learning experience. We are much more professional as a band after the tour, and there isn't a day that goes by that I don't appreciate what our manager Cory Brennan did, and still does for us everyday."

So young, yet so smart and appreciative. That's what makes the future so bright for Black

Tied. Their youth doesn't hinder their ability to fight for success. Spence says, "I love being young and I don't take my youth for granted. I look at my lack of experience on the road as motivation to soak up as much knowledge as possible. Being young is an advantage because it just means more time for me to practice and become a better musician." With such a self-aware statement, it's hard to believe that the members of Black Tied aren't yet able to legally drink! Spence finishes, "Even though we are young, we work our asses off everyday to be where we are. I hope people can look past our ages, and accept us as real artists." Interscope caught wind of Black Tied, and quickly snatched the band up for a record deal, issuing the debut, *Light From Above*. Spence says, "Our style of



music caught our label's attention. I love '80s metal, and we definitely have an 'old-school metal' vibe going for us." So if you want classic metal with a fresh, youthful vibe, check out *Light From Above*.

The question, "What is the one thing you have to bring with you on tour?" always generates the best responses, so we decided to ask it yet again for this month's *Comin' At You*. We polled everyone from members of multi-platinum metal stars Mudvayne to up 'n coming extreme metallers in bands like August Burns Red! One day, we're going to compile all the answers from this question and turn it into a book of tips for up 'n coming rock stars. Enjoy!

### MATT McDONOUGH MUDVAYNE

Mudvayne drummer Matt McDonough offers a different insight on how to tour: pack light!

"The absolute tour essential is what not to take with you. The lesser, the better. I remember my very early touring: a large suitcase, a bathroom bag, a duffle bag, a backpack, a computer bag, a grocery bag full of books, and a box mailed to me



my parents house to the first hotel on the tour. I left properly prepared for adventure and leisure, I know long for, and strive to, go into a tour with only carry-on luggage. Imagine how many times my luggage was lost! I showed up at home from a flight with no checked bags over Christmas in 2002." But it doesn't end there...

"Once, we were finishing a tour of Europe in the UK, and heading for the hotel for a next day early morning flight. I woke up to a stopped bus and figured we had arrived. I got up and walked up and down the bus's bunk alley and I realized I was alone; I get off the bus and I'm in an enclosed parking garage full of other buses. I was alone and panicked when my bus driver runs up to me. Turns out we were 3 hours from the hotel, and parked at the bus company's headquarters. We had stopped at the hotel, and my tour manager had unloaded all my bags. I guess he and everyone else was so caught up with moving all the luggage into the hotel lobby that no-one woke me up. He had to drive me back to the hotel in his car. I'd rather not be eclipsed by my personal baggage ever again! Better to get over it!"

### DAVID ISEN HORSE THE BAND

Swim trunks are what Horse The Band guitarist David Isen sees as his absolute tour necessity. "This may seem like an unessential piece of luxury apparel, but you are going to be bummed out when there's an indoor jacuzzi at the hotel you are staying at while on tour and you can't join in on the fun. Either that, or you are going to make

# the edge

## PICK HIT—RED

Being a young, major label hard rock band sure sounds like a dream gig, doesn't it? Chicks... jet planes... coverage in **Hit Parader**! But the fact is that being a group in such an apparently advantageous situation just ain't what it used to be. There were times in the not-so-distant past when such status was a virtual license to print money—an almost "guaranteed" path to fame and fortune. Alas, these days, thanks to a variety of hard-to-understand industry elements, the major labels seem less willing—or able—to take the time and effort required to properly "break" a young metal band.

All such negativity, however, hasn't slowed down the band, known simply as Red, one iota. On their debut release, **The End of Silence**, this power-packed, Nashville-based unit comprised of vocalist Michael Barnes, guitarist Anthony

Armstrong, bassist Randy Armstrong, guitarist Jasen Rauch and drummer Hayden Lamb show that they've got the talent to go a long way in the rock and roll

world... if they just get a few lucky breaks along the way. With their powerful blend of industrial, metal and avant garde ele-



ments leading the charge, these guys seem like they've figured out this whole rock and roll "thing" rather quickly.

"Luck does have a lot to do with a band's success these days," Barnes said. "It's unfortunate that groups can't just be judged on talent alone. I know that you've always needed a certain degree of luck to make it in this business—whether that was in initial recognition, or getting the right people behind you. But from what I understand you need more luck today than ever before. Thankfully, we've been luckier than most."

Lucky, indeed! With tours with the likes of Seether, Breaking Benjamin, Sevendust and Flyleaf already on their resume, a hit single, *Breathe Into Me*, fast making them a household name, and a highly prestigious **Grammy** nomination to their credit, it would seem as if Red have beaten the odds to emerge as a true force on the early 2008 hard rock scene. And with additional fan-friendly songs like *Let Go* and *Already Over* dotting **The End of Silence**, it would clearly appear as if this diverse unit has their collective sights set on nothing less than full-scale rock and roll victory.

"We're a band based on diversity—in our members, in our attitude and certainly in our songs," Barnes said. "There are some very uplifting things on this album—and there are some very depressing things as well. *Let Go* and *Already Over* are kind of bleak in their lyrical outlook, but just when we give you a bit of that, we pride ourselves in handing out a bit of optimism just to help balance things out."

## SHOOTING STARS—SCUM OF THE EARTH

When you name your band Scum of the Earth, you're obviously not leaving much room for confusion when it comes to the direction of your artistic bent. And when you title your sophomore disc **Sleaze Freak** you've clearly taken another step along the rather depraved rock and roll path you've chosen to follow. Indeed, that is the direction in which former Rob Zombie guitarist Riggs and his crew have chosen to traverse... and this time around they've taken their macabre band of heavy metal hooligans in an even more intense, insane and unpredictable direction than on their 2004 debut, *Blah... Blah... Blah... Love Songs For The New Millennium*. For guitarist/vocalist Riggs and bandmates Skylar (bass), Brandon (guitar) and Adrian Ost (drums), carrying their musical ideals to the furthest imaginable extremes—and beyond—just seems to be part of a good day's work.

"A lot of bands are intimidated by the thought of making a second album," he said. "They worry about everything, and because of that they tend to wimp out. I decided that we'd go just the opposite direction on this one. After getting so many positive reviews on the first album, I figured we'd just become more crazy, more intense in every possible manner. So far I've been very rewarded in that everyone I've talked to about it seems to feel that **Sleaze Freak** blows our first album away."

There seem to be few topics that Scum of the Earth back down from attacking head-on. Organized religion? check! Mass murder? check! Dancing with the devil himself? check! At times throughout **Sleaze Freak** it almost sounds as if this contentedly demented crew has gone out of their way to find apt targets at which to aim their poison rock and roll pens. And, no question about it, the results on such songs as *Macabro Expectaculo* and *I Am Monster* are enough to keep the faint-of-heart up at night bathed in a cold sweat, while keeping the metal-mad masses happily reeling in the blatant riffology and off-the-wall lyrics.

"I try to write about subjects that I know about and that I care about," Riggs said. "*Macabro Expectaculo* for instance, is about how the people in the town I live in wanted to actually pay me if I agreed to be saved from the devil. My other option was to leave town. Let's just say that I still live there... and I haven't been 'saved' from anything."

## COMIN' AT YOU SAME QUESTION, DIFFERENT BANDS

the family on vacation with their kids really uncomfortable if you bathe in your undies. You don't wanna be stuck on the sidelines when the band decides to spend an afternoon at the beach when you are playing in Jacksonville or something. Most importantly, we get the occasional show that's booked in an oven sauna. In this case, when you know you are gonna be swimming in sweat anyways, you may as well start the night in your swim trunks." Spoken like a man who spends many hours on the road, playing in hot venues in hot cities. HTB's **A Natural Death** is out now, and if you like Nintendo, you'll like HTB!

### JB BRUBAKER *AUGUST BURNS RED*

August Burns Red's JR Brubaker originally listed his toothbrush as his #1 tour essential, because good oral hygiene is something most people strive for whether on the road or not. But the guitarist changed his mind later in the day, and checked back in saying that his iPod takes precedence, saying, "It's the only thing I carry with me when riding in the van, and the only thing I need for hours of entertainment. I have an 80 gig stuffed full with music, movies, TV shows, and games. I'm obsessed with *The Office* and I find myself constantly watching episodes over and over again on every tour we do. Plus it's great for blocking out the meaningless conversations that are taking place when you're driving eight hours across the desert." ABR's **The Messengers** is a raging slab of metalcore that's out now!

### LEO MILLER *ANIMOSITY*

"For me, it would have to be a pillow," the vocalist says. His band's death metal masterwork, **Animosity**, is available and ready to decimate your ears.

### ROB HILEMAN *FROM A SECOND STORY WINDOW*

"I would have to say Wet Ones," says FASW's guitarist Rob Hileman. "I hate having dirty hands and when you're on tour, you almost always have them. That's where the Wet Ones come in. Say we roll up to a show, we load in, we set up the lights, we eat. Your hands get all grimy and then you go into a bathroom to wash your hands, and of course, in every venue, there's no fucking soap! How am I supposed to put in my contacts and shred the guitar properly with greasy ass hands? I'll tell you now: with Wet Ones. What a lifesaver!" FASW's face crushing **Delenda** came out in 2006, and we're excited for new stuff that's on the way!

### BRANDON BATEMAN *THE TONY DANZA TAP DANCE EXTRAVAGANZA*

"My 'Zaza Gabor' sleep mask and my isolation earmuffs, so I can sleep my ass off and ignore the rest of the band," says Bateman. His band's album, **Danza It: The Electric Boogaloo** is available now. It's extreme metal for extreme people!

HIT PARADER PRESENTS



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OZZFEST AD



## HP reviews the latest CDs & DVDs

Each month we like to put two of our top **Hit Parader** staffers in a room with a stack of new releases. Sometimes they agree on the quality of these recent arrivals—more often, they don't. Either way, we call this exercise in musical futility **Collision Course**.

### SEETHER, FINDING BEAUTY IN NEGATIVE SPACES

Over the last half-decade Shawn Morgan has established himself as one of the most inventive forces working within a hard rock context. As the driving force behind Seether, Morgan has continually managed to create radio-active fodder while never sacrificing his true-rock credibility. Once again on the band's latest disc, *Finding Beauty In Negative Spaces*, Morgan has created a

series of tight, infectious, eminently rocking tracks that work in near-perfect harmony to transport the listener to their own personal rock and roll nirvana. While there is an unmistakable darkness to tracks such as *Like Suicide*, *Eyes of the Devil* and *Fallen*, in all, they make for a most intriguing listening experience.

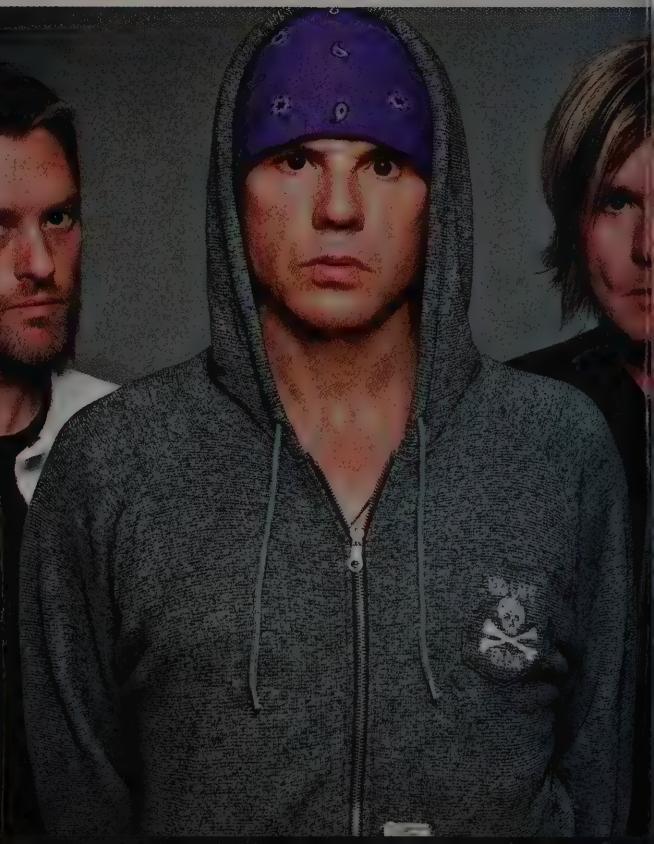
#### GRADE: A

I'm not sure exactly when and where this current spate of "easy listening" hard rock stuff began. Was it the success of Nickelback? Was it Linkin Park? Who really knows... or cares. I guess such sounds serve a function by getting those in the rock mainstream to at least be aware that hard rock music is still very much alive and well. On their latest release, *Finding Beauty In Negative Places*, the South African band Seether seem quite intent on jumping aboard this radio-rock gravy train. After all, they've been there before (quite successfully, may we add), and they apparently see no reason to jump off now.

#### GRADE: B-

### THE CULT, BORN INTO THIS

There was a time in the late-'80s when The Cult were just about everyone's favorite band... not that any of those people would ever come right out and admit it. The unit fronted by vocals Ian Astbury and Billy Duffy mixed the sonic energy of AC/DC with a touch of Zep-styled riffology and tossed in a bit of their own cosmic vibe for good measure. Unfortunately, on their



# THE INDIES

BY AMY SCIARRETTA

## DILLINGER ESCAPE PLAN *Ire Works* (Relapse)

If you like metal that's so far out in left field that it's dangerously nearing the warning track, then get yourself a copy of Dillinger Escape Plan's *Ire Works*, a staggering work of heartbreaking metal genius. *Ire Works* is certainly not for the faint of heart or weak of stomach, thanks to the wacky time signatures, mathematical riffing, and the vocal terrorism enacted by vocalist Greg Puciato, who employs both a deafening shriek and a nasal singing voice with agility and deftness. *Ire Works* is a roller coaster of an album that manages to be both artful and aggressive, experimental and eclectic, metallic and mesmerizing. We recommend the smarter-than-you tunes like *82855*, *Milk Lizard*, and *Fix Your Face*, which are guaranteed to damage your eardrums. Thanks to these fine gentlemen from New Jersey for keeping things smart and savage in a single breath.



latest "comeback" disc, *Born Into This*, it seems as if the Cult has chosen to replace some of their timeless rock philosophies with "new age" musical ideals, resulting in a decidedly mixed melange of styles and sounds. Yes, there are some memorable moments here, but they appear far too infrequently to garner this disc little more than a "passing" grade.

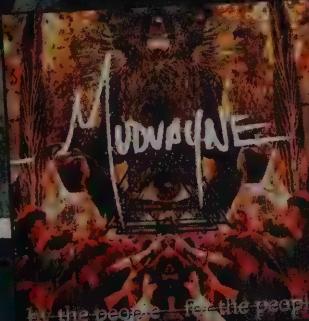
**GRADE:** C+

Like a first girlfriend who you never really get out of your system (no matter how many years may pass), the Cult will always be a band I love. Let them disappoint me—as they've done on their last few albums, including *Born Into This*—and I'll simply dismiss it as Astbury trying a tad-too-hard to create something "different." But when all is said-and-done about this new disc, even I must admit that it fails to add much to this unit's glowing legacy. Dare I say it... Perhaps it is time for the Cult to go on permanent vacation.

**Grade:** B-

## MUDVAYNE, *BY THE PEOPLE, FOR THE PEOPLE*

What do you get when you mix together an eclectic assortment of live tracks,



previously unreleased cuts, demos... and even two new songs? You get Mudvayne's typically unconventional *By the People, For the People*. For a band that's staked its sizable reputation on doing things in a most unexpected fashion, such a collection offers up just

what every true-blue

Vayne-head must be seeking: a blend of the new and the familiar, all offered up with just the right touch of fan-friendly participation. Indeed, this is a set that lives up to its title better than most, with a vast majority of the collection's artwork and song choices dictated by Mudvayne's particularly dedicated throng of admirers.

**GRADE:** B

You've got to hand it to Mudvayne. In a rock world filled with cookie-cutter sameness and mind-numbing predictability, this theatrically-inclined Midwestern unit continually manages to come up with ideas that are strikingly different. As shown throughout their new "best of the rest" package, *By the People, For the People* (which features a variety of live tracks, rarities, demos as well as two new recordings), the Vayne not only listen to their fans—they respond. Many of the selections on the album (including the disc's distinctive cover art) was helped by on-line contributions made by the group's rabid following. They helped select the series of hard rockin' tunes (including the recent single *Dull Boy*) that mark this collection as perhaps the ultimate collaboration between band and fan.

**GRADE:** B+

## WITCHCRAFT *The Alchemist* (Sandlight)

It may be 2008 to the rest of the world, but for Witchcraft, it's still the 1970s. The British band definitely siphons influence from its fellow countrymen in Black Sabbath and Led Zeppelin, playing a decidedly jazzy and guitar-driven style of modern psych rock. Witchcraft's vocals are butter-smooth and his sexy vocals on *Samaritan Burden* and *If Crimson Was Your Color* carry over a web of riffs and solos that'll have you bobbing your head relentlessly. This may sound a lot like your dad's rock and roll, and if he hears its blaring from your bedroom, then you can expect him to knock on the door and to ask what the hell you are listening to. So if you want to forge a bond with your rock lovin' pops, then you're best served to pick up a copy of *The Alchemist*.

## BLOODSIMPLE *Red Harvest* (Bullygoat-Reprise)

Early 90s, when grunge and metal were coexisting and merging, is an era of music that you remember, or if it's one that you've recently discovered, then you are going to love Bloodsimple's *Red Harvest*. Bloodsimple, featuring ex-members of essential hardcore band Vision Of Disorder, trades in godawful, dirty hard rock, with quite a side of edge. *Red Harvest* is like an oral history of Alice in Chains; the guitars are moody and melodic, while vocalist Tim Williams' gruff, grumpy voice gives *Red Harvest* a surly, sultry *Ran With Me*, the punk, goth, Alice in Chains, and the manic *Dead Man Walking*. *Red Harvest* is a well-thought out, more mature step up from the bands' debut, *Cruel World*.





## LED ZEPPELIN, *MOTHERSHIP*

Who woulda thunk it? Led Zeppelin announce their however-brief reformation, and a slew of Zep-related discs hit the street. How ironic. How unexpected! We jest, of course. But who can ever complain about hearing Zeppelin music, even if we've heard the material featured on *Mothership* over... and over... and over again. Granted, featured on this two disc set are some of the greatest songs in rock history... conveniently presented in chronological order from *Good Times Bad*

*Times to All Of My Love*. But we have to believe that if someone had asked him, Jimmy Page could have found at least one unreleased gem that would have turned this tried-and-true collection into something truly notable.

GRADE: B-

Fact: Led Zeppelin may be the most influential and important band in hard rock history. Fact: They've

sold over 100 million albums around the globe. Fact: If you don't already own each and every one of the songs on Led Zeppelin's new *Mothership* collection in one form or another, you just haven't been trying very hard. Yet there's no denying one other fact... hearing such magical, majestic metal moments as *Whole Lotta Love*, *Rock and Roll*, *Heartbreaker* and of course, *Stairway to Heaven* on one side of a single disc is still a treat for anyone with two fully functioning ears.

GRADE: B+



## SKINDRED, *ROOTS ROCK RIOT*

Skindred are one of those bands that you're instantly either going to love with your entire heart and soul... or hate with an equally intense reaction. There seems to be little middle ground left for this four-man Welsh rock machine that seems totally at home with every style of music from reggae to punk to metal. While such a heady amalgam seems to run the risk of running off course at times on the band's new album *Roots Rock Riot*, Benji Webbe and his boys manage to keep everything running towards the straight-and-narrow... even when they're at the peak of their unconventional, unpredictable musical best.

GRADE: B-

Call me a metal "purist" if you must, but I've never been a particular fan of bands who use hard rock as the foundation for their own star-reaching musical experiments. In the case of Skindred, this Euro-rock unit seem to be among the most quixotic of attractions, where throughout their new disc *Roots Rock Riot* they imbue their songs with everything from healthy doses of reggae riffs to jarring jolts of punk passion—often with decidedly mixed results. That's not to say that such efforts aren't fun... and that they don't have their place within the contemporary music world. But to have Skindred considered among heavy metal's new "elite"—as some members of rock society are professing—seems a bit of a stretch, at least to these tired ears.

GRADE: C+

## HIGH ON FIRE *Death Is This Communion* (Relapse)

High On Fire's *Death Is This Communion* is proof positive that a metal band can be heavy in the most uncommon of ways. And High On Fire keeps their music non-standard and unexpected, by mix-

ing genres without hesitation, pretense, or over-thinking. Yes, High On Fire can function slow, deep, and hard as easily as they can be frenetically punks. But vocalist/guitarist Matt Pike is the demon that keeps this whole hellish mess together. His gnarly vocals and leaden riffs on album opener *Fury Whip* as well as deeper, dirt-encrusted album cuts like *Turk*, *Headhunter* and *Rumors Of War* are lumbering, yet they are heavy enough to loosen your teeth from your gums with their force and power.

## ARCH ENEMY *Rise Of The Tyrant* (Century Media)

Some bands reach a point in their careers when they need to turn a corner and do something else in order to stay fresh and relevant. Then there are some bands that are comfortable and confident in doing what they do and continuing to do it well. Arch Enemy falls into the latter category on *Rise Of The Tyrant*. The band remains relevant in the world of Swedish death metal, of course, and *Rise Of The Tyrant* is another successful entry in the thrashy yet melodic metal sweepstakes.

While Arch Enemy, who are fronted by the demon-angel Angela Gossow, isn't doing anything new or different, the band continues to churn out corrosive heavy metal with an emphasis on melodic guitar work, courtesy of former Carcass axe master Michael Amott, who is also Gossow's husband. *Rise Of The Tyrant* is a guitar clinic, and if young ladies out there want to slay, then Gossow is certainly a good role model on *Blood On Your Hands* and *The Last Enemy*.

## SINAMORE *Seven Sins In A Second* (Napalm)

Gothic rock with a doom 'n' gloom groove is the best way to sum up Sinamore's alliteratively titled



*Seven Sins In A Second*. While not quite as dramatic or as lovelorn as, say, HIM,

Sinamore imparts a black-hued vibe over the crunchy riffs of songs like *Better Alone* and *Silence So Loud*. There's also a slightly steely, light industrial vibe detected on *Seven Sins In A Second*, thanks to the limny guitars and the deep, deep, deep tone of the vocals. If you dress solely in black and like to lament about life, love, and especially love lost, then this disc will serve as a perfect choice to take up space on your iPod and for you to blast when you're writing in your journal in a cemetery at sundown.

## THE AGONY SCENE *Get Damned* (Century Media)

When a band changes more than half its lineup in between record—in this case, 2005's *The Darkest Red* and right now's *Get Damned*—as well as changing record labels twice, as Tulsa, Oklahoma's The Agony Scene has done, you might expect the new album to suffer under the weight of such pressures. But The Agony Scene weathered the storms with grace and poise. *Get Damned* is chock full of chugga chugga breakdowns, and the hellishly nasty screams of Mike Williams. The baby fine hairs on our necks stood on end on initial listens of ominously dark songs like *Predation* and *Dances With Devils*. We also fell in love with *Barnburner*, an anthem track that kickstarts the album into high gear and which sets the tone for the rest of the record. Our only criticism is that we wish there were more of the sing-talk vocals that Williams did so well on previous efforts. But overall, a nice rebound after a couple of years of turmoil.

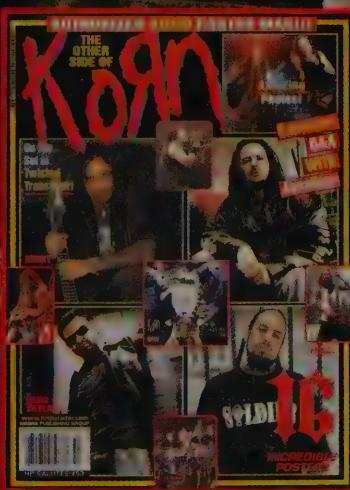
## EXODUS *The Atrocity Exhibition* (Nuclear Blast)

If ever there was a band that could remind you (as if you had forgotten) that thrash was alive, well, and viable in 2008, it's Exodus. Decades into their storied thrash career, this Bay Area heavy metal institution is still executing a full thrash attack with the same intensity, speed, and ferocity on *The Atrocity Exhibition* as they did on their seminal release, *Bonded By Blood*. You will be banging your head until you burst precious blood vessels in your neck once you get a load of the thrash-tastic *Riot Act* and the even more thrashalicious *Funeral Hymn*. They say that you slow with age, but Exodus, who are getting up there in years, are keeping a pace that can rival even the youngest, hungriest buck in the brush.

HT PARADE PRESENTS

# KORN

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**KORN AD**

Over the years, the members of Avenged Sevenfold have grown used to the kind of frenzied reaction their music creates within their legion of fans. Vocalist M. Shadows, guitarist Zacky Vengeance, guitarist Synyster Gates, drummer the Rev and bassist Johnny Christ have long since come to realize that people—even their strongest supporters—are either going to love their latest creations with a fevered passion... or they're going to despise them with an almost equally intense fervor. Especially with their chart-topping new disc, **Avenged Sevenfold**, this Orange County, CA unit has experienced a polarizing reaction that has been nothing short of astounding. But while such a response may at times be a little frustrating and a tad confusing, one thing it's never been for this seen-it-all, done-it-all hard rock crew is surprising.

"No, I must say that the response we've gotten to this album hasn't surprised us at all," Shadows said. "We've always been a band that's done things our own way, and on **Avenged Sevenfold** that's been very much the case. And because we do that, we do have the tendency to annoy as many people as we please, which is totally fine with us. They may want us to be predictable... we're not."

The irony of it all for the A7X crew is that the more polarizing they become and more controversial their music sounds, the more their success seems to grow. It's a phenomenon not lost on this quintet who knew that the diverse musical paths they followed while following up their major label debut, 2005's **City of Evil**, were not going to instantly win them over a lot of new friends. But despite the decidedly mixed reviews the band has received for bringing in elements of hip-hop and even country music to highlight their new release, on **Avenged Sevenfold** the unit has once again proven that they just may be the most noteworthy band hailing from this generation of hard rock heroes. And while it's taken them nearly a decade to reach their current status at the pinnacle of heavy music acclaim, they know that they've fought for every step they've gained on the hard rock ladder of success.

"We've taken everything nice and slow in our career," Vengeance said. "We haven't pushed anything or let anything that's happened to us take away from our focus. That's why we're trying not to let what's happening now get to us. We want to keep making the kind of music we've always made without feeling that we're selling out to fame—or increased media attention—in any way. We seem like we're

a lightning rod for criticism like that. Some people feel that we're the current voice of hard rock... and others feel that we've had to sell out some of our basic beliefs to get where we are. Well, at least from my perspective that's not true."

Not true, indeed! The fact of the matter is that not only have Avenged Sevenfold sur-

vived their various rock and roll ordeals, but emerged from their battles as a better, bolder and brasher unit than ever before. With their new self-produced disc running the gamut from the roaring power of *Critical Acclaim* to the swaggering stance of *Gunslinger*, it's clear that the members of A7X are enjoying their current time in the spotlight more than any previous time in their eight-year history.

"This is a very good time for us," Shadows said. "And one of the reasons for that is we feel great support not only from our fans but also from our label—who allowed us to produce this album ourselves. It was one of those things that just happened as we proceeded along with this album. I don't think it was part of the original plan. We started working on this music almost as soon as we got off tour in 2006. Everyone in the band would wander down to my house in Huntington Beach and we'd go into my garage where we had all our gear set up. Once we realized where this material was heading—which was in a very diverse direction—we felt that we were the ones best prepared to produce it. We approached the label with the idea, and thankfully they had the confidence in us to tell us to go ahead."

With their label squarely in their corner, and fans around the globe clamoring for a taste of new A7X material, the band knew that they *finally* had the keys to the rock and roll castle in their

# AVENGED SEVENFOLD SHAKING THINGS UP

BY P.J. MERKLE

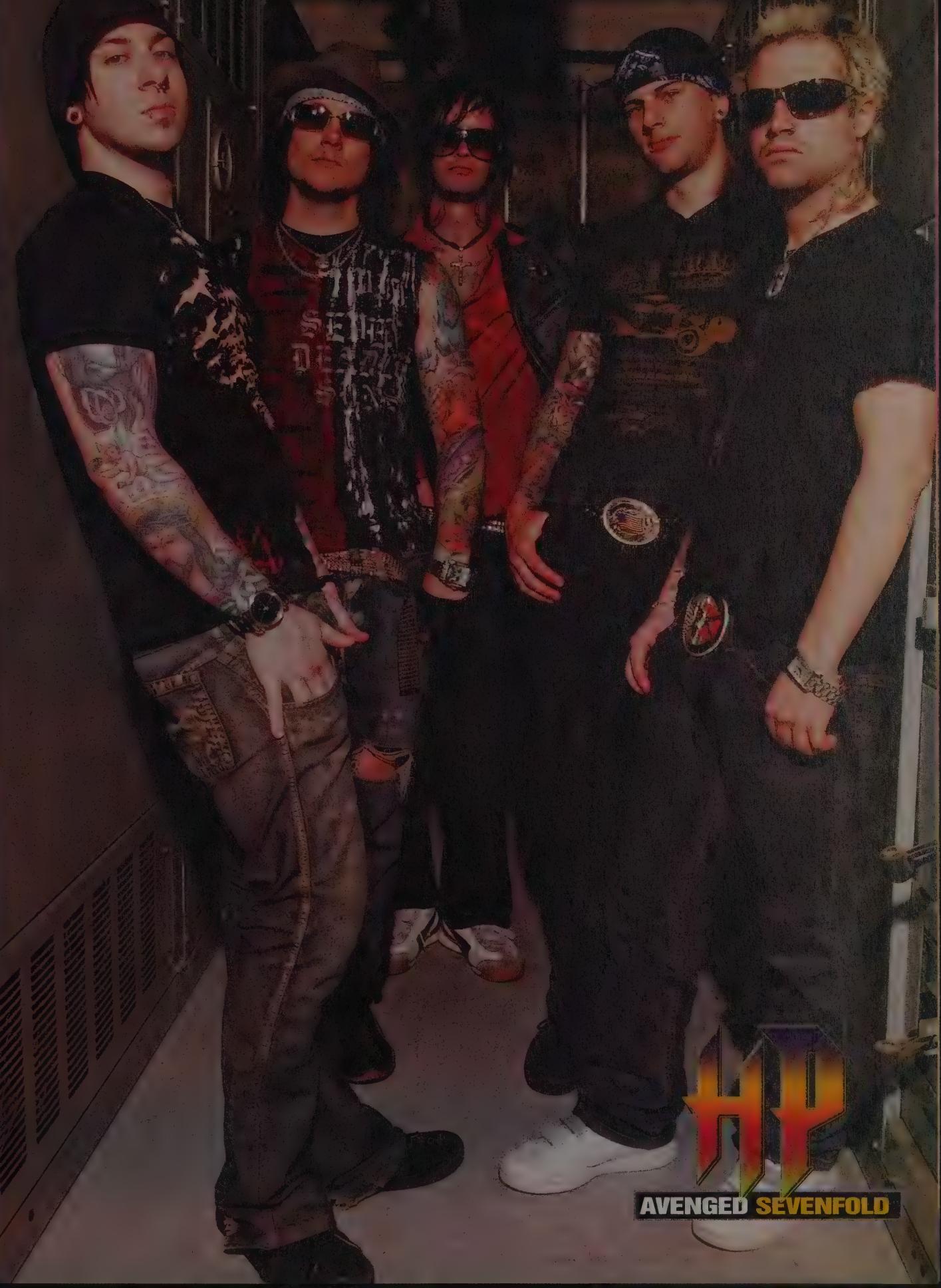
proverbial back pocket. But it's what they did with that new-found freedom that is still causing quite a stir in hard rock circles. By expanding their basic sound, and incorporating a dizzying array of non-traditional metal elements within the confines of their musical attack, Avenged Sevenfold have brought down the wrath of hard rock "purists"... at the exact same time that many media-types are proclaiming the expansive style featured on the group's new disc to be the "next evolutionary step" for the heavy metal form.

"It's the most diverse album we've ever done... by far!" Vengeance said. "We've grown up a lot over the last few years—and I mean that in a good sense. We've opened our ears to a lot of what's going on out there in terms of music, and we've tried to absorb some of that while maintaining the essence of what this band has always been about. There have been a lot of times recently when we just found ourselves totally uninspired by the rock music we were hearing. It just didn't hit us the way it should have, so as we spent time on the

road we found ourselves listening to artists in other types of contemporary music—everyone from Toby Keith to T.I. I won't say that their music influenced us as much as it inspired us to be more creative with our own music."

"We're a band that combines a lot of different influences and styles into what we do," he added. "You can't just dismiss us as a metal band or a punk band or a goth band or a pop band. We're all that... and more. There's always been just as much Bad Religion in what we do as Pantera or Iron Maiden. That's what pisses some people off. They want to be able to label us and categorize us, and they can't do it. The fans love us because of that. But it's frustrated some people in the media. But that doesn't bother us. We just generate that kind of reaction. It has nothing to do with how we feel as people or how successful we may become. That's a feeling that's deep inside all of us and it's probably never going to go away."

"WE'RE A BAND THAT  
COMBINES A LOT OF  
DIFFERENT INFLUENCES  
AND STYLES INTO  
WHAT WE DO."



AVENGED SEVENFOLD

San Diego's As I Lay Dying have quietly forged a winning path in the metalcore scene. While peers like Killswitch Engage, Lamb Of God, and Shadows Fall garner the lion's share of press, AILD have consistently crafted solid, heavy-with-melody albums that feature earthshaking breakdowns amidst Iron Maiden-inspired guitar solos and alternately sung and screamed vocal patterns that go on to sell over 200,000 copies a piece. Yet you don't hear as much about AILD as you do about KsE or LOG. Vocalist and founding member Tim Lambesis, a tall, polite gent who sports sleeves of colorful tattoos, is perfectly fine with flying a bit below the radar, simply because he believes in what he and his band are doing. His passion is the fuel which fills AILD's tank, and it's what propels *An Ocean Between Us*, the band's third studio effort. *An Ocean Between Us* is crisp and clean, and is catchy enough to lodge its melodies in your cranium for days at a time. We spoke to Lambesis on the eve of the album's release and talked about what's at stake for the band, its former revolving door membership, its relationship with its label, and most importantly, its future.

**Hit Parader:** What was the key musical goal on *An Ocean Between Us*?

**Tim Lambesis:** We were comfortable enough to write a similar sounding record, in that there are elements of our sound and elements of what was on our previous records. But on the whole, we took certain songs in a new direction, as well. All I can say is that's what we wanted to do. We can't always do what's comfortable, or just what our fans like and want to hear. We wanted to have more depth and try something different.

**HP:** Musically, did you surprise yourself at all?

**TL:** This record brought all of us together as a unit. I even sing some of the clean vocals on the record. I wanted to record one of the new songs as a demo, just to get the idea of how I wanted it to sound. I sang it as a reference point, and then through doing that, we realized that my singing brought another dynamic to our band, since someone else in the band always does the clean singing. [Guitarist] Phil [Sgroso] and [guitarist] Nick [Hipa] joined the band before **Shadows Are Security**, which was our last record, so Phil was heavily involved in writing **Shadows**, and Nick was just starting to get involved at that point. So it was a real milestone for Nick to have written the first riff of the first song for this album. This album really displays his mark on the songwriting, and how he has come into his own.

**HP:** How would you describe AILD's sound to someone unfamiliar with it?

**TL:** In the punk genre, punk always has a strong sense of melody, but with fast beats. That's all of our songs. We have that element. We have the punk tempo, with a lot more double bass. And more screaming. Vocally, we don't have as much melody, but we make up for it in the guitars.

**HP:** Is there any lyrical concept on *An Ocean Between Us*?

# AS I LAY DYING

## THE GREAT DIVIDE

BY AMY SCIARRETTO

**TL:** Our last album had a concept to it, but this is more scattered, lyrically. That was done on purpose. I tried to write about whatever was on my mind at the time. I did not have a certain conceptual direction, but because I tend to focus on certain, particular, and recurring topics, the album has a bit of theme. The title actually comes from a song that talks about the separation we need to have between ourselves, and the goals and expectations of the rest of the world. Essentially, I am saying that there is an ocean between us and the dreams of the rest of the world.

**HP:** Do you consider As I Lay Dying to be a Christian band?

**TL:** We think we take an interesting approach to that subject. Creating music with excellence is our first priority. Being Christians, that's what God wants of us. We believe that anything you do, you should do it with excellence. We don't have stereotypical Christian things about this band, but we consider ourselves as such. We're a bit different than the stereotype. The preaching on stage? We don't do that. There are deeper meanings behind all of our songs and when people want to dig in to those lyrics or talk to us about them, we would always be more than happy to explain those things. But we don't preach on stage because it is not worth explaining it to someone who doesn't want to hear it in the first place. They have to have interest in order to ask, and that's when we talk about it.

**HP:** How does it feel to go from being a small metalcore band from San Diego that cycled through two dozen members to being the most successful current band on Metal Blade with an impressive roster?

**TL:** Throughout metal history, there have been movements that spawn a new sound or a new combination of sounds. Being a front runner for Metal Blade, as in being the first band with this 'newer' metal sound to develop for them, is amazing. We're doing well, and they sure put us in a position to be a front runner for their label. We were able to expand, and it was the label that put a lot behind us. It's like we grew together.

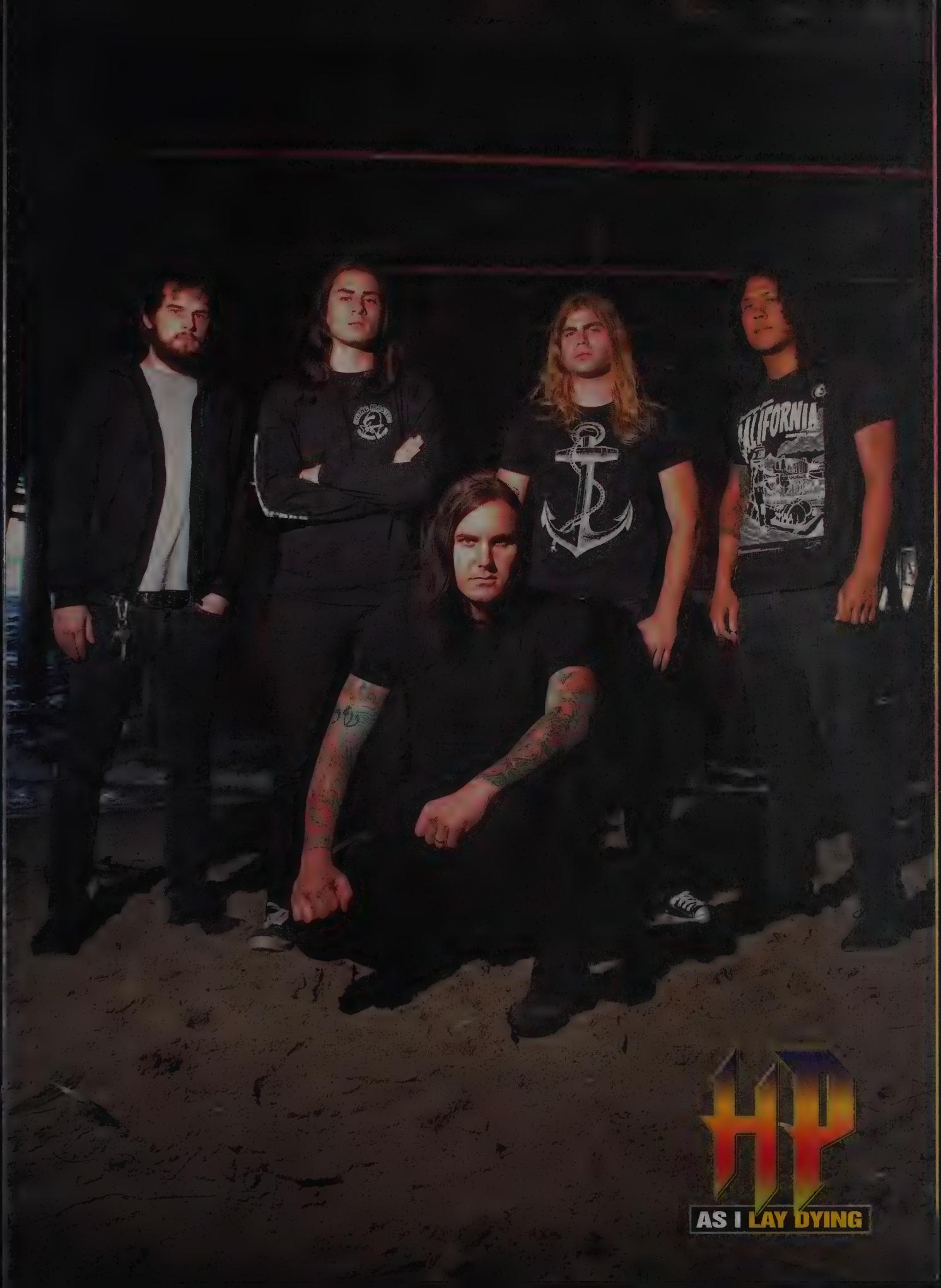
**HP:** You've never lost sight of the goal of continuing the band, despite an oft-changing membership. What keeps you so focused and passionate in this grueling music industry climate?

**TL:** To me, what I love about it is that we've kept progressing with every record. The new album is clearly a step up from previous efforts. A lot of older bands in the metal scene get to a point in their career where they don't put out records as good as when they were 25. We're putting out new records that we feel are better than the ones before it. It keeps my passion going. If this record didn't sell more than the previous one, I'd be equally as passionate about the music.

**HP:** You've invested so much in the band. Could you ever walk away?

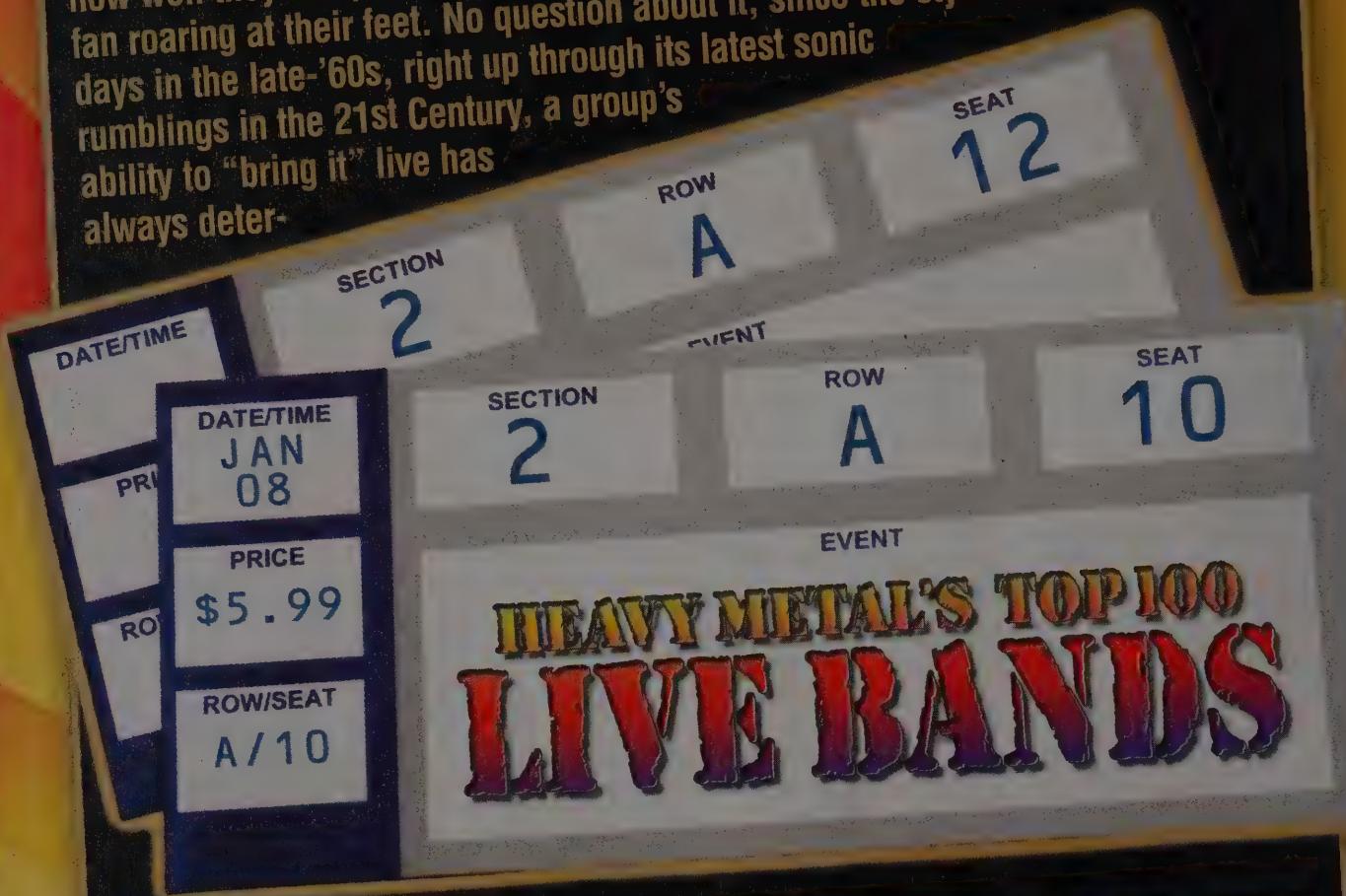
**TL:** Only if I could not provide for my family. That's why I'd do something else. But I welcome this opportunity to play music that I love. I feel we're progressing, and even if we don't sell a million copies of any of our records, I'd still love what I do.

"THIS RECORD  
BROUGHT ALL  
OF US  
TOGETHER AS  
A UNIT."



AS I LAY DYING

Let's face it, many heavy metal bands can make great albums and give great interviews. All that sometimes takes is a touch of studio wizardry and a bit of egomaniacal, media-savvy bluster. But unless those said-same artists can cut the mustard upon the concert stage, odds are they're never going to be cast into the true pantheon of hard rocking superheroes. Metal has *always* been a form where a band's true Star Power has been based on one key ingredient: how well they can perform on a night-in, night-out basis with 10,000 crazed fan roaring at their feet. No question about it, since the style's earliest days in the late-'60s, right up through its latest sonic rumblings in the 21st Century, a group's ability to "bring it" live has always deter-



mined their place in the heavy metal hierarchy. Whether it's been a unit that depends on theatrical tricks in order to best convey their musical messages, or a band that relies on unmatched instrumental elan to win over their fan base, a group's skill at communicating their rock and roll intent in front of a live, responsive audience has always served to dictate their path to fame and fortune. With all that in mind, we proudly present the best that the hard rock form has ever produced in our salute to Heavy Metal's All-Time Top 100 Live Bands.

**100. ACCEPT:**

Maybe it was just the sight of pit-bull-faced vocalist Udo Dirkschneider standing next to tall, handsome Aryan guitarist Wolf Hoffmann that always entertained us. But whenever they took to the concert stage, Accept somehow managed to turn on all in attendance with both their highly unusual stage chemistry and their powerful riff-rocking anthems. These German greats were big-time ingredients in a wide variety of '80s festivals—both in Europe and America—and their *Balls to the Wall* antics never failed to get a rise out of their frenzied fan-base. While they were often overshadowed in manner and execution by fellow Teutonic terrors, the Scorpions, on stage the rough and ready actions of Accept made them one of the stand-out Euro-metal attractions of their era.

**99. CRADLE OF FILTH:**

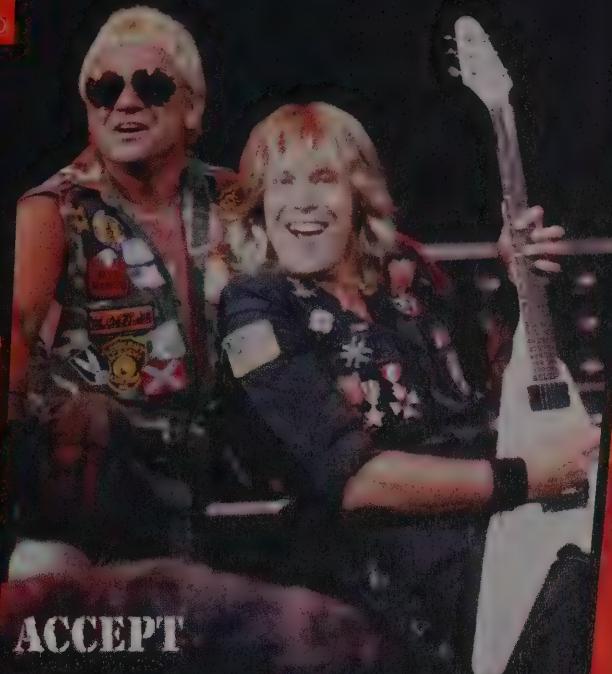
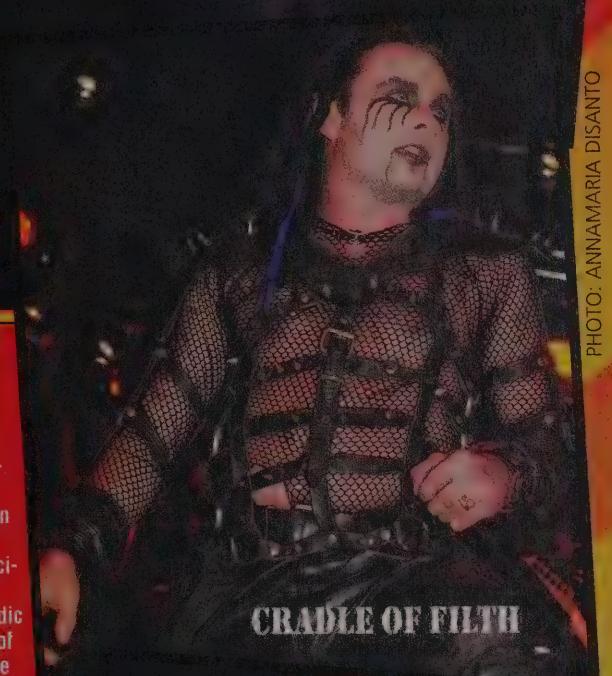
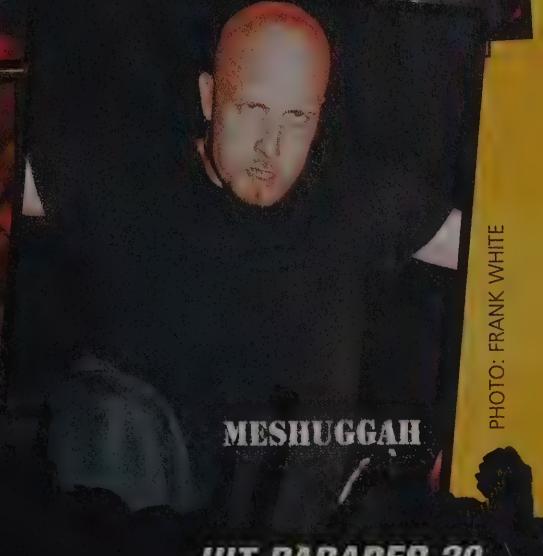
Cradle of Filth frontman Danni Filth is not one to shy away from a little controversy—both off stage and on. This British shock-rocker has continually found exciting new ways to present his band's highly theatrical, often overpowering metal showcases—much to the enjoyment of the European masses... and the on-going (and somewhat surprising) disdain of a vast majority of the State-side hard rock contingent. In concert, Filth and his Cradle henchmen can deliver the hard rock goods—and they do so with a harrowing style all their own. But it's our bet that COF's thought-provoking songs and dynamic stage shows will eventually win over the American rock rabble... and they'll end up enjoying themselves immensely during the conquest!

**98. LORDI:**

Mix together healthy helpings of Slipknot-inspired mask mania, Gwar-like stage spectacles, Kiss-influenced hard rock anthems and an attitude borrowed straight from the ugly aliens in *Battlefield Earth*—that horrid John Travolta sci-fi flick that pops up on cable from time-to-time—and what you'll end up with is something akin to Finland's shock rock masters, Lordi. Yup, these Helsinki-based bad boys do look kind'a strange. And they do put on in-concert shows—where they sport Satanic wings and blow up chunks of meat amid towering walls of flame—that border precariously upon the insane. But housed within their outrageous act is also a surprising degree of rock-solid musical craftsmanship—a fact that's not only served to win them the prestigious 2006 Eurovision Song Contest (an event, by the way, previously won by the likes of ABBA and Celine Dion) but has now allowed their debut disc, *The Arockalypse*, to become an international hard rock sensation.

**97. MESHUGGAH:**

Sometimes a band's reputation for creating metallic mayhem precedes them. Like an old-time western gun-slinger, wherever they may go, whomever they may encounter, people want to see what's really behind all the hype. That's long been true about Swedish "dark metal" pioneers Meshuggah, who despite enjoying a decade-long international buzz, have only in recent years begun performing extensively on State-side shores. Thus, when vocalist Jens Kidman, guitarist Fredrik Thordendal, guitarist Marten Hagstrom and drummer Tomas Haake take the stage on this side of the Atlantic, it always seems to draw particular notice. And there is good reason for the degree of fascination shown towards the visceral sounds brought forth by this power-packed Scandinavian quartet. Ever since Meshuggah's reputation began to grow out of the Nordic underground back in the early '90s, American fans had hungered for a first-hand taste of what was causing all this commotion. For years, the band existed on these shores more as myth than reality—now fans on this side of the Atlantic have found that the "reality" of Meshuggah is actually bigger, better and louder than any myth.

**ACCEPT****CRADLE OF FILTH****LORDI****MESHUGGAH**



## 96. RAMMSTEIN:

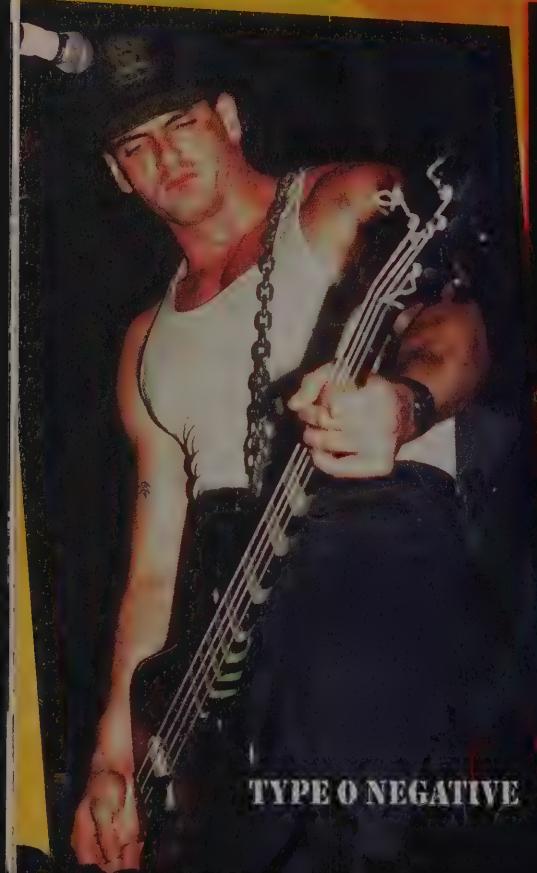
There was a dazed look locked deep in the eyes of many of those in attendance—the kind of wide-eyed stare you might see at a particularly nasty car wreck, the kind of vacuous glance you get when you catch a deer in the headlights at night. It was a look of confusion mixed with awe, a reaction brought on by a wicked combination of mind-numbing volume, unexpectedly placed beeps and whistles, a bone-chilling Teutonic beat and the shocking sight of band members being intentionally set on fire. It was the reaction generated by thousands of enthralled fans as they witnessed Rammstein ply their craft on stage at a performance that at times resembled nothing more than a quixotic blend of heavy metal concert and off-center political rally. Many in attendance had clearly never heard or seen anything like it before; that lethal mix of guitar-driven riffs, lyrics sang only in German and a theatrical bent that was simultaneously perverse and slightly perverted. But that was the magic of the moment...the magic of Rammstein.



RAMMSTEIN

## 95. SEVENDUST:

Lajon Witherspoon didn't want to make a big deal about it, but Sevendust's charismatic vocalist was feeling a little under the weather. While his bandmates—Morgan Rose (drums), John Connolly (guitar), Vinnie Hornsby (bass) and Sonny Mayo (guitar)—had already headed off to their tightly-cramped dressing room, Lajon decided to hang out for just a little while longer on the group's well-appointed tour bus. Whether it was because he needed a few minutes alone to gather his thoughts, or, as a crew member had speculated, he wanted to "protect" his powerful vocal chords from the theater's less-than-tropical internal temperatures, Lajon was clearly taking his time getting ready for that evening's performance. Clearly, providing their best effort to their ever-loyal following on a night-in, night-out basis still appears to be Sevendust's primary rock and roll purpose. With five critically-lauded albums to their credit—which in addition to 2006's *Next* include their self-titled 1997 debut, 1999's *Home*, 2001's *Animosity* and 2003's *Seasons*—the band has more-than-enough material to handle just about any on-stage situation that may come their way.



TYPE O NEGATIVE

## 30 HIT PARADER

## 94. MUSHROOMHEAD:

Nothing pleases the members of Mushroomhead more than knowing they've made an impression...any kind of impression. Of course, making a rather radical impact upon those who hear them and see them has become nothing less than standard operating procedure for this Cleveland-based "extreme music" unit. Ever since they first got together back in 1993, the members of this highly unusual act have done everything within their considerable powers to make sure that their musical passage through the rock world will be one remembered by all who experience it. By combining heavy, eclectic sounds with an eye-popping, side-show-like stage presentation, these Midwestern rockers know that drawing a reaction—whether it was one of profound love or abject hate—might well prove to be their legacy. Mushroomhead's everything-and-the-kitchen sink rock and roll philosophy is put on full display whenever they hit the concert stage, invariably drawing a loud series of "ooohs," "ahhhs," and "whaas?" from those who are first being introduced to this group's wicked musical melange. While occasionally the band's bold blend of industrial, techno and metal elements may make you shake your head in confusion, there's no doubt that these guys *always* have it all together.

## 93. TYPE O NEGATIVE:

When you encounter him back stage, the first thing you notice about Type O Negative's vocalist/bassist Peter Steele is his size. The dude is big—standing a muscle-mad 6-foot-6 in his Doc Marten-covered feet. Then once you get over his sheer mass, the next thing you note is the fact that the guy actually sports a pair of fangs—his "canine" teeth (you know the pointy ones at the sides of everyone's mouth) have been carefully shaved down to resemble a Transylvanian bloodsucker's fantasy. Then there's that voice—the haunting, disturbingly deep bellow that comes from somewhere deep within Steele's well-toned innards. It's the same voice this Brooklyn, New York native brings forth when he talks and when he sings...and it's enough to send chills up a dead man's spine. Steele obviously enjoys the stares his imposing frame generates. And he apparently gets off on the fact that the initial reaction any even quasi-normal human has to him is one of abject fear. Here's a guy who clearly isn't trying to turn his "gimmick" into success: quite simply, with Peter Steele what you see is what you get. He isn't some "character" that comes alive on stage—he's the same every hour, every day. It's that degree of credibility that has attracted hundreds of thousands of fans to Type O's unique brand of Gothic Metal.





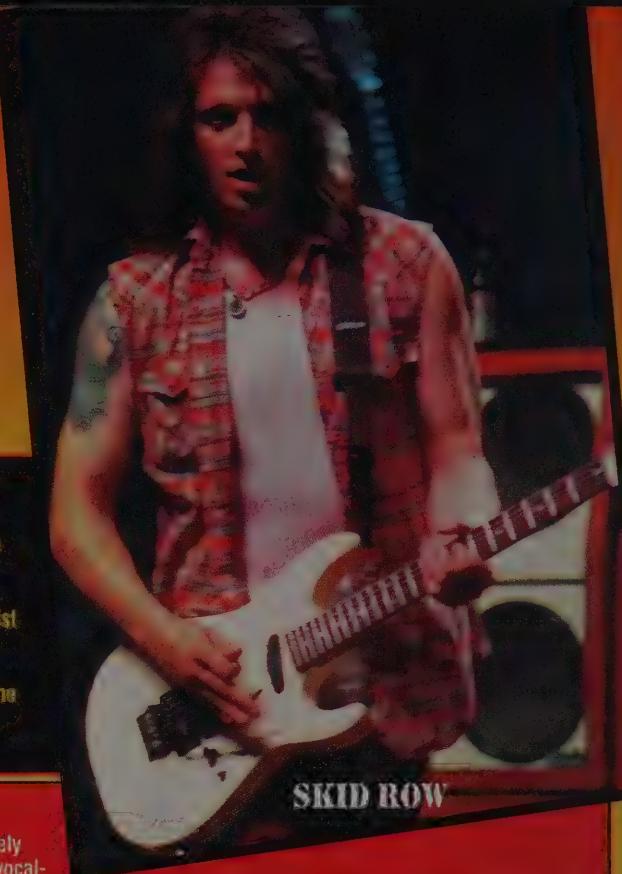


## 92. KROKUS:

Few bands in heavy metal history have ever been the punch-line for more jokes than Krokus. Hey, they were from Switzerland... what the heck were they gonna do about it? But aside from their unusual place-of-origin being a frequent subject-of-derision, the fact was that these guys were amazingly hairy (particularly vocalist Marc Storace who could have knitted his chest hair into a sweater), amazingly sexist (anyone remember the classic *Long Stick Goes Boom?*) and amazingly fashion-impaired (their stage outfits often consisting of intentionally mismatched striped pants and shirts). But despite this overabundance of apparent liabilities, many in the metal kingdom often held a soft spot for Krokus' stage shows— basically because these Swiss misters always tried so darned hard to make their fans happy.

## 91. SKID ROW:

We remember the scene oh-so-well. Skid Row's Sebastian Bach was going absolutely crazy! As he impatiently stood in the wings waiting to go on stage, the long-haired vocalist was literally pummeling bandmates Snake Sabo, Rachel Bolan, Scotti Hill and Rob Affuso with good-natured jabs. The lanky Bach was punching them on the arm as he shouted expletive-laced words of encouragement into their ears. The singer jumped around like a kangaroo on acid, shaking his head, shouting at the top of his lungs, drenching himself in water from handy Evian bottles, and generally doing things usually only seen inside professional football locker rooms prior to a big game. It was only seconds before the Skidders were about to begin another solid cut show in the midst of their late-'80s run at the top, and to say the least, Bas and the boys could barely contain themselves. As soon as the band hit the stage, Bach realized the band's fans were just as excited as he was. In fact, the moment the unit's first ear-shattering note was played, dozens of "crowd surfing" fans began to land on stage, looking for all the world like a pod of boated whales. The lanky singer shook their hands, gave 'em a big smile and politely helped them stage dive back on top of their friends. Of course, no one was hurt, and everyone knew it was all done in good fun—it was all just some physical action to go along with the emotionally draining elements of Skid Row's set.



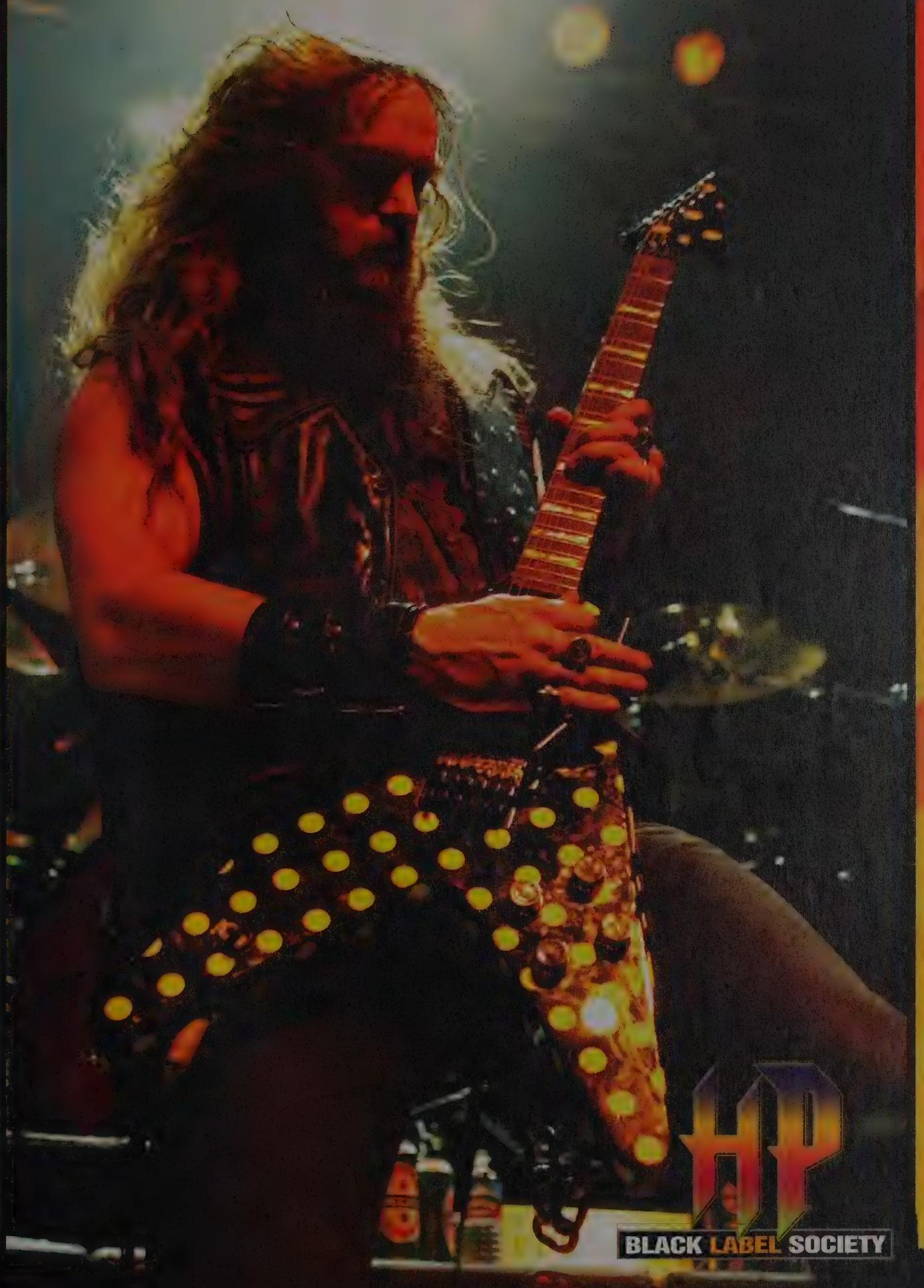
SKID ROW

## BLACK LABEL SOCIETY

The Murderdolls made quite an impression on the hard rock world when their one-and-only album, *Beyond the Valley of the Murderdolls*, hit in 2005. That reaction was no big surprise considering the fact that the 'Dolls founder, leader and guitarist just so happened to be Slipknot's notorious drummer Joey Jordison. While it's highly debatable as to whether or not the Murderdolls' initial impact on the heavy metal scene came anywhere close to matching that of Slipknot's, there's no denying that the 'Dolls brief run did help push the 21st Century rock and roll universe in an exciting new direction. Of course, in their case the word "new" is highly subjective, mainly since in style, attitude and demeanor the Murderdolls borrowed more from hallowed rock and roll pioneers like The New York Dolls, Motley Crue and Twisted Sister than they did from anything even remotely connected to today's metal world.

## 89. BLACK LABEL SOCIETY:

If he could, Zakk Wylde would probably play rock and roll 24 hours a day... *every day!* As it happens, at times it seems as if this New Jersey-born guitar legend is coming pretty darn close to doing just that. Not only is he constantly touring with his Southern-fried hard rock unit Black Label Society, in recent days he's also been performing double-duty by following the exact same road regimen with his mentor, Ozzy Osbourne—with Wylde serving as his right-hand man. Having recorded with Ozzy on such landmark discs as *No Rest For The Wicked*, *No More Tears* and his recent *Black Rain*, Wylde is intimately aware of Osbourne's needs in the studio. And having toured with him off-and-on for the last 20 years, he's also intimately aware of what it takes to make Ozzy's live set work. On the occasions when he hasn't been helping the Ozz stay at the top of the rock pile, Wylde has found time to further embellish his stellar credentials in Black Label Society, a hard-edged unit that has allowed this axe ace to explore the other sides of his rock and roll personality. And each and every time that the BLS crew take to the stage, Wylde once again taps into the heavy music mother lode, delivering a wall-shaking, ground-quaking set guaranteed to leave all who experience it with a definite ringing in their ears.



BLACK LABEL SOCIETY



## 88. DOKKEN:

It was a strange sight. There stood vocalist Don Dokken and guitarist out the songs that had turned them and their band, Dokken, into platinum. They were performing with bandmates Jeff Pilson and Mick Brown turning on a crowd of So Cal kids, the youngest of whom knew of this quasi-legendary pop/metal unit more through reputation than reality. They steadfastly cheered each of George's technically brilliant and emotionally charged guitar leads, and they even responded favorably to every one of Don's countless "yes, I am a Rock God" poses. It was a classic Dokken set; George and Don never looked at one another, never offered a smile and exuded about as much chemistry together as a pile of damp sand. Yet, despite these apparent shortcomings—all of which were quite expected by anyone even remotely familiar with this band's tumultuous history—the music they created was still pure, unadulterated magic.

## DOKKEN

George Lynch on stage, cranking innum-coated superstars in the late '80s. Lynch and Dokken were performing with bandmates Jeff Pilson and Mick Brown turning on a crowd of So Cal kids, the youngest of whom knew of this quasi-legendary pop/metal unit more through reputation than reality. They steadfastly cheered each of George's technically brilliant and emotionally charged guitar leads, and they even responded favorably to every one of Don's countless "yes, I am a Rock God" poses. It was a classic Dokken set; George and Don never looked at one another, never offered a smile and exuded about as much chemistry together as a pile of damp sand. Yet, despite these apparent shortcomings—all of which were quite expected by anyone even remotely familiar with this band's tumultuous history—the music they created was still pure, unadulterated magic.

## 87. MACHINE HEAD:

Machine Head's guitarist/vocalist/visionary Robert Flynn is a man of passion. This is one rocker who takes what he does *very* seriously. When he discusses the music made by his West Coast-based quartet, he seems to measure every word and extract every ounce of meaning from every syllable that escapes his lips. No, Flynn isn't the type to offer flippant jokes about the current state of the hard rock scene. Nor is he likely to casually analyze the work featured on his band's latest opus, or casually discuss the inner working of their latest stage show. But it's undeniably true that housed within the strident sounds created by Flynn and his MH bandmates are some of the most powerful musical messages currently bouncing around the rock and roll world. But there's much more to Machine Head than merely being heavy. There are elements of hip-hop and even melodic pop housed within this explosive unit's inventive sound. Yep, there's no question about it. Machine Head are more than just another metal band; they're one of the few groups who've managed to bridge the still-existing gap between State-side hard rock tastes and Euro-metal sensibilities.

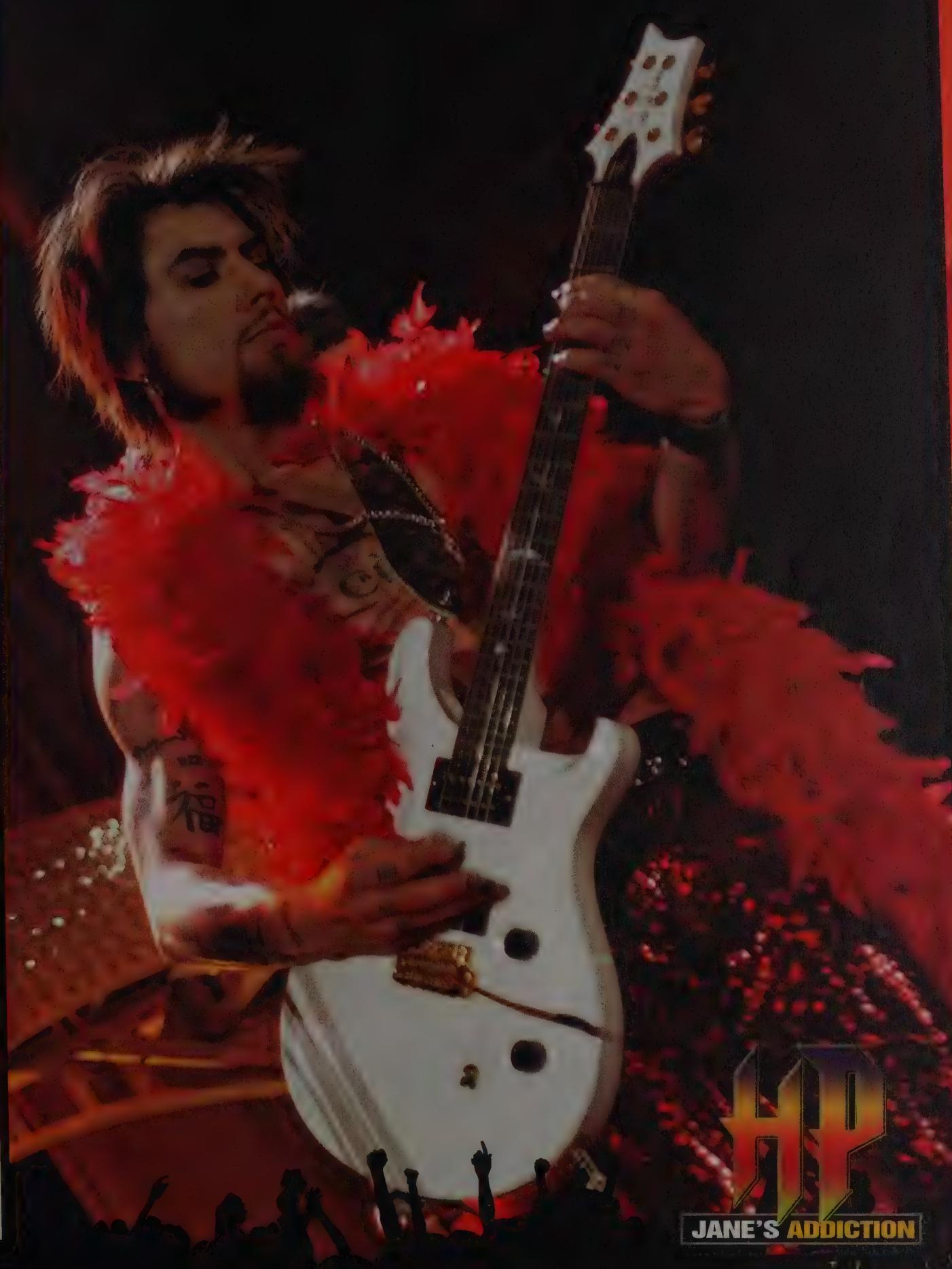
## 86. A PERFECT CIRCLE:

A Perfect Circle always came across as a perpetual work-in-progress. No matter what they may have achieved in terms of commercial success or industry recognition, it often appeared that this unit centered around the mercurial skills of vocalist Maynard James Keenan, guitarist Billy Howerdel and drummer Josh Freese was always intent on reinventing itself in the most improbable manner. They could be cutting-edge. They could be politically savvy. They could be surprisingly commercial... often all at the same time! Perhaps no other band operating on the contemporary music playing field of the early 21st Century was as continually daring—both on-stage and off—as this on-again, off-again unit that only came alive once every four or five years—depending most critically on Keenan's schedule away from his "other" band, Tool. In scope, manner and execution, however, this band continually seemed intent on stating their prime musical directive—to open the eyes and ears of one and all to what was taking place in the world around them.

## 85. JANE'S ADDICTION:

Perry Farrell looked positively *radiant*. The controversial, eagle-nosed leader of Jane's Addiction stood on stage surrounded by the then-current edition of his legendary foursome (guitarist Dave Navarro, drummer Stephen Perkins and bassist Chris Chaney) and just seemed to beam. He smiled, he laughed, he even danced a little across the stage—all *very* un-Farrell like actions, at least judging by his body language during JA's initial moment in the sun in the late '80s. But then, more than a dozen years after the band had supposedly broken up "forever" and five years after their last "reunion" tour, Jane's Addiction was back together and on the road once more—this time headlining the one of the late '90s incarnations of Farrell's brainchild, *Lollapalooza*. And despite his oft-rumored tempestuous personality and his equally-off-discussed off-stage problems, Mr. Farrell couldn't have been happier to be

there. It was the pure and simple need to play some rock and roll that had brought the JA crew together again—a desire to once again bring the venerable Jane's Addiction "legend" out of mothballs. And while that reunion didn't last longer than a year, it proved to a new generation exactly why this unit remains one of the most iconic forces in hard rock history.



JANE'S ADDICTION



Marshall

• LIVE

## 84. QUIET RIOT:

Some bands are innovators... some merely imitators. Some bands are both. At the height of their early-80s appeal two distinct things could be said about Quiet Riot—that they helped open the floodgates for the West Coast Metal Explosion that was to earmark that decade's musical sound, and that they did it ostensibly by riding the coattails of Slade, the English band that had originally recorded the QR gang's biggest hit, *Cum On Feel the Noize*. But the truth of the matter is that such commentary—both good and bad—had little impact on wide-eyed, balding, shrieking frontman Kevin DuBrow and his crew, which at the time of their greatest acclaim was comprised of guitarist Carlos Cavazo, bassist Rudy Sarzo and drummer Frankie Banalli. They had scored big, and they made few excuses for their somewhat surprising acclaim. By the time that Los Angeles had become the hub of the West Coast Metal Explosion, much to DuBrow's delight Quiet Riot found themselves firmly planted at the epicenter of it all. While they may never have been a particularly original studio band, nor a significantly exciting live attraction, merely for being one of the first to successfully do what they did, Quiet Riot's place in metal history seems forever secure.



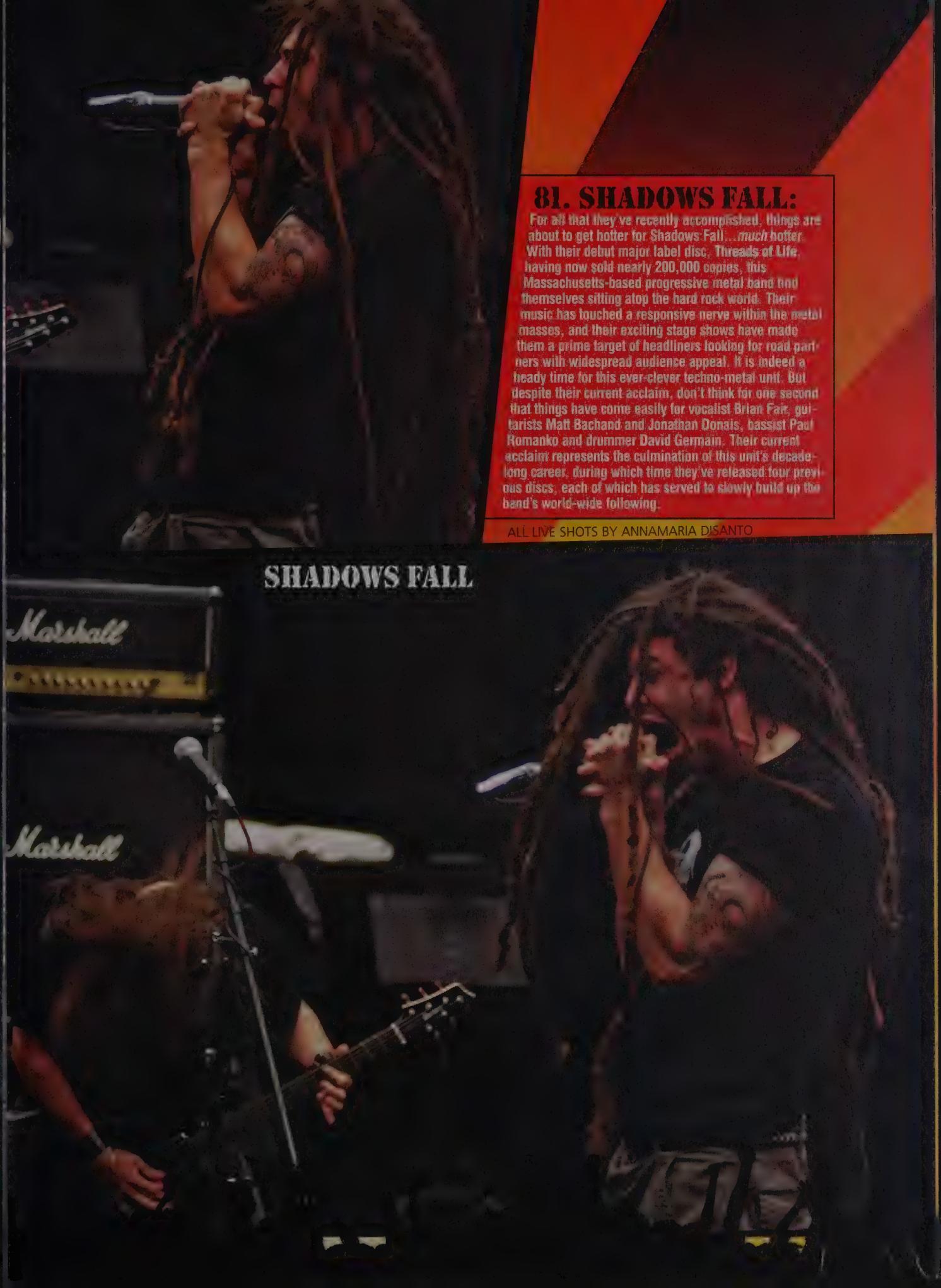
## 83. HATEBREED:

Hatebreed's perpetually angry stance has drawn its fair share of critics over the last few years, and their "voice of today's youth" position has recently been challenged by a new generation of far-more-benign metal practitioners. Yet it seems safe to say that vocalist Jamey Jasta and his crew now stand as one of the most respected American hardcore bands around. As proven on both their albums and their incredibly intense concert performances, this Connecticut-based unit's special ability to present harsh, often harrowing glimpses of reality have made them the heroes of those whose hopes and dreams have continually been shattered by life's tickle finger of fate. But it is that downcast lot, many of whom believe that mainstream society has turned their backs on them, that has also served as the core of Hatebreed's ever-growing support. This quartet has managed to deliver their highly-relevant messages with both an unrelenting power and a surprising sense of melodic sensibility. And while they still enjoy the brutal side of their approach as much as anyone, the unit has shown that they've matured without sacrificing any of their hardcore credibility.

## 82. MANOWAR:

Images in the mind's eye: Guys dressed in slightly-too-small loin cloths (and little else) hoisting swords as easily as they hoisted their guitars. Muscular physiques oiled up for on-stage "battle." Songs about conquest and pillaging. What... are we discussing one of those old *Conan the Barbarian* movies? Not quite... but the next best thing—Manowar on stage! While their "He-Man" posturings and louder-than-loud sound (they were once actually named "Loudest Band" in the *Guinness Book of World Records*) left some metal followers out-in-the-cold, others perpetually embraced this unit's unique look and style. And while they've never risen above "cult" status during their two-decades of metallic mayhem, Manowar, god bless 'em, continue to rock on as hard and as loud as they can. And, perhaps most importantly, those loin cloths still fit... more or less.





## 81. SHADOWS FALL:

For all that they've recently accomplished, things are about to get hotter for Shadows Fall...much hotter. With their debut major label disc, *Threads of Life*, having now sold nearly 200,000 copies, this Massachusetts-based progressive metal band find themselves sitting atop the hard rock world. Their music has touched a responsive nerve within the metal masses, and their exciting stage shows have made them a prime target of headliners looking for road partners with widespread audience appeal. It is indeed a heady time for this ever-clever techno-metal unit. But despite their current acclaim, don't think for one second that things have come easily for vocalist Brian Fair, guitarists Matt Bachand and Jonathan Donais, bassist Paul Romanko and drummer David Germain. Their current acclaim represents the culmination of this unit's decade-long career, during which time they've released four previous discs, each of which has served to slowly build up the band's world-wide following.

ALL LIVE SHOTS BY ANNAMARIA DISANTO

## SHADOWS FALL



## 80. SOUNDGARDEN:

Soundgarden were ready to take the stage. Their opening acts on this particular 1994 evening had already provided the packed-like-sardines, sweating-like-jailbirds mob with a healthy dose of rock and roll, but those in attendance had come for one thing...and one thing only. They wanted to see, hear and be part of the scene when what had been called the Hottest Band In The Land was on stage. Of course, Soundgarden wasn't about to use one of those old Kiss-like opening announcements which proclaimed their greatness—they just showed up and started to play; that is, after a ten minute filmed intro and an appearance by the "real" Spoonman. For the next two hours the band put on one of the most intense, emotive and satisfying shows of that or any other year. They blended hits from their chart-topping albums, *Badmotorfinger* and *Superunknown* with more obscure material, providing all in attendance with an aural feast unrivaled in contemporary rock.

## 79. STONE SOUR:

Corey Taylor knew it was rather inevitable that sooner or later he'd become the face, the voice and the image of Stone Sour. After all, even before this Des Moines-based hard rock unit hit the top of the charts back in 2003 thanks to their platinum-selling debut disc, Taylor had already enjoyed another major claim-to-fame as the frontman for those legendary merchants of metallic mayhem better known as Slipknot. But as much as he enjoys his role in Stone Sour—a band whose second disc, *Come What(ever) May*, proved to be a chart-topping sensation, and whose tours have become nothing less than "must see" events—Taylor wants it known that this is very much a *band...* not a one-man operation. And, indeed, throughout Stone Sour's latest road romp the work of Taylor's bandmates—guitarist James Root (his co-worker in Slipknot), bassist Shawn Economaki, guitarist Josh Rand and new drummer Roy Mayorga—shine through like never before. Having first gotten together under the Stone Sour name way back in 1995, it seems logical that the members of this highly commercial unit would share more than the "traditional" musical bond. And with most hailing from the "wilds" of Iowa, their geographical link also provides the SS crew with a sense of unity that transports them beyond any sensation of being merely the "backing band" for their illustrious vocalist. There seems to be little question that these days Taylor and his crew are more focused, more determined and more committed than ever to making sure that their band leaves a permanent impression upon the rock and roll world.

## 78. AFI:

By now almost everyone aware of the eclectic hard rock unit AFI knows that the band's name stands as an anachronism for *A Fire Inside*. Few terms could better describe the pulsating, electronic, exotic, often erotic sounds brought forth by this San Francisco-based unit comprised of vocalist Davey Havok, guitarist Jade Puget, bassist Hunter Burgan and drummer Adam Carson. Their music, especially when delivered on stage, burns with a primal passion, a hotter-than-hot intensity that takes their internal flame and transforms it into some of the most intriguing material to be heard on today's hard rock scene. There's no question

that the intriguing, at times darkly probing music they create clearly helps AFI stand out from the rest of the contemporary music crowd. Cast amid the endless drab supplied by foul-mouthed rap "gangstas" and soulless pop tarts, the powerful visual images and compelling sound barrage brought forth by AFI represents something shockingly different and startlingly original.

## 77. DOWN:

Life is mighty sweet these days for the veteran rockers in Down. With its members now all apparently healthy, clean and sober (quite an accomplishment for this legendarily hard-partying crew) it seems as if 2008 is shaping up as a great year to get down with Down. For vocalist Philip Anselmo (ex-Pantera), guitarist Pepper Keenan (Corrosion of Conformity), bassist Rex Brown (ex-Pantera), guitarist Kirk Windstein (Crowbar) and drummer Jimmy Bower (Eyehategod), the success of *Over The Under*, their third disc—and first in five years—reaffirms the belief they've long held in the brand of guitar-heavy, wall-shaking music they favor. And their recent tours (which included opening spots on Heaven and Hell's initial road outing) have won rave reviews from everyone who has witnessed them. While initially the strident sounds made by Down both on their new album and on-stage, may seem somewhat out-of-place in these unpredictable metal times, the fact is that this supergroup's Sabbath-inspired approach, and '70s-styled recording techniques have introduced a new generation of headbangers to hard rock's gloriously down-and-dirty roots.

## DOWN



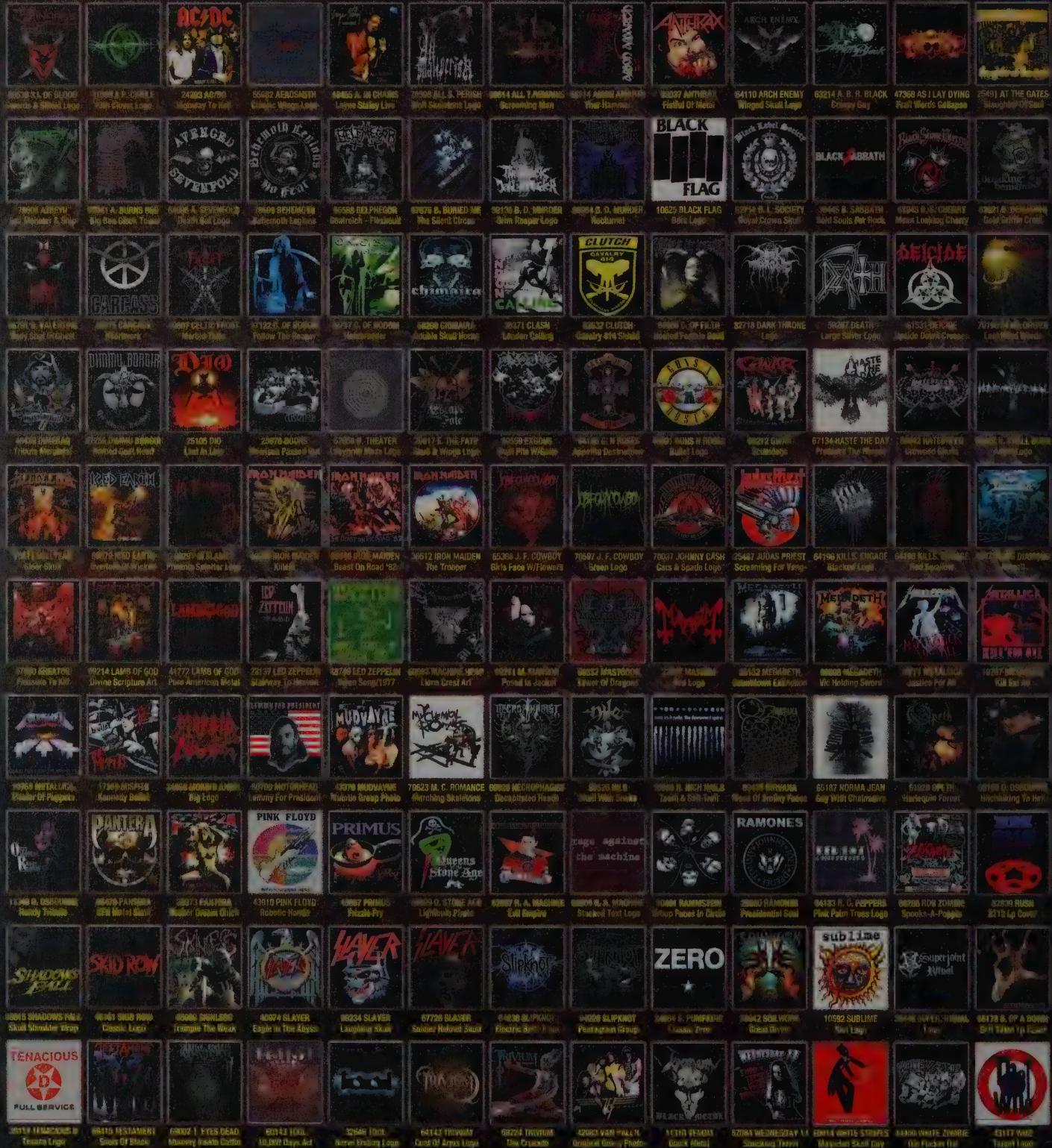


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50346 SLIPKNOT  
Speaker With Bloodbowl Triple S  
Gold Chain In Side



ANTHRAX

## 76. ANTHRAX:

Anyone lucky enough to witness Anthrax on their all-too-brief reunion tour back in 2005 (when the band's "classic" '80s lineup got back together)

knows that this is still quite a special unit. During that road jaunt, from the moment they hit the stage, it was abundantly apparent that things were clicking on all cylinders for this reformed (both literally and figuratively) version of Anthrax. Seamlessly blending classic cuts like *Antisocial* and *Indians* with a variety of tracks drawn from throughout the early stages of their career, these Big Apple rockers laid down a blistering array of metallic thunder that had the crowd on its feet from the first musical salvo the band issued. Acting like it was 1988 once again, returning frontman Joey Belladonna was in total control of the proceedings, joking with the audience, fooling around with his bandmates, and singing the hell out of the band's songs. All-in-all, for those who had closely followed Anthrax' career over the last two decades, that tour ranked as one of the group's crowning achievements... and biggest surprises.

### ANTHRAX

## 75. P.O.D.:

At first glance, P.O.D.'s vocalist Sonny, drummer Wuv, bassist Traa, and returning guitarist Marcos seemed like fish out of water. There they were, these quintessential, super-cool, heavy-hopping Southtown boys, stuck in the heart of the good ol' U.S.A.— Indianapolis, Indiana, to be exact. You might have thought the residents of that decidedly white-bread region of Middle America would have had little association with these heavily tattooed So Cal rap/metal masters. But as they stood on stage rocking out in front of a packed throng of P.O.D.-lovin' Indy residents, it was clear the lines separating East and West, No Cal and So Cal, Heartland and Hipland had

been essentially eradicated by the power, precision and positive rock and roll message brought forth by this unique unit. That's what happens when songs like *Boom*, *Alive* and *Youth of the Nation* stand as radio-friendly gems. And that's what happens when your dynamic live shows continue to pack theaters and arenas from Boston to Bangkok.

## 74. PEARL JAM:

No band ever fought stardom harder—and more effectively—than Pearl Jam. At the peak of their mid-'90s powers, this Seattle-based grunge unit somewhat unwittingly found themselves as the living, breathing symbol for the changing face of American rock and roll. Emerging from the party-hearty excesses of the '80s, something far more vital, far more substantial was needed to make rock "important" again—and Pearl Jam was the band that helped supply that vitality in their own special way. They never wanted to be stars, never *needed* to be stars; but make no mistake about it, Pearl Jam were stars in every correct sense of the word. They may have shunned the spotlight like vampires, and they may have turned a cold shoulder towards everyone from the print media to the powerful forces at MTV, but the Jammers still became sensations—and they did it their way! Vocalist Eddie Vedder was chosen by Time magazine as the cover boy of their "Generation X" issue, and virtually every utterance made by this oft-reclusive unit (also featuring guitarists Mike McCready and Stone Gossard and bassist Jeff Ament), was treated as words from On High by the music-starved masses.

## 73. HEAVEN & HELL:

These days, guitarist Tony Iommi, bassist Geezer Butler, drummer Vinny Appice and vocalist Ronnie James Dio can barely contain their contentment. They're working together for the first time in nearly 15 years, and the brand of heavy metal music they're creating on stage every night is thrilling them to their very core. You might think that after so much time spent making some of rock's most memorable heavy music moments, these 55-plus year-old veterans wouldn't be so easily turned on by simply making new music. But if that thought crossed your mind, you'd better think again! In fact, the brand of hard rock being laid down by this quartet is as distinctive as a fingerprint. It sounds familiar... very much like that of a certain legendary British band that has been generating headlines for the last 35 years. But it's *not* Black Sabbath making these heavy, hallowed sounds... make no mistake about it, it's Heaven And Hell!

### ANTHRAX





HP

HEAVEN & HELL



## 72. LACUNA COIL:

Lacuna Coil hold a number of distinctions. They may very well be the first Italian hard rock band ever covered on the pages of *Hit Parader*. They feature two highly distinctive vocalists, Andrea Ferro and the beautiful Cristina Scabbia. And no less a metal authority than Judas Priest's Rob Halford has labeled them among his favorite bands. That's all fairly heady stuff directed towards this Continental sextet that also features guitarist Marco Biazzi, guitarist Cristiano Migliore, bassist Marco Coti Zelati and drummer Cristiano Mozzati. But judging by the way this adventurous unit has responded to such attention and acclaim, it's easy to see why many believe their spiral of success (after all, "lacuna coil" translates into "empty spiral") will continue to escalate over the weeks and months to come. With their penchant for producing hypnotic, almost dream-like soundscapes, and their ability to then incorporate that idiosyncratic approach within their strident hard rock attack, this band has emerged as one of the leaders of Europe's latest metal invasion. Indeed, Lacuna Coil's passionate, somber, compelling sounds show that they may soon emerge as one of the most successful hard rock units of their generation.

## 71. WOLFMOTHER:

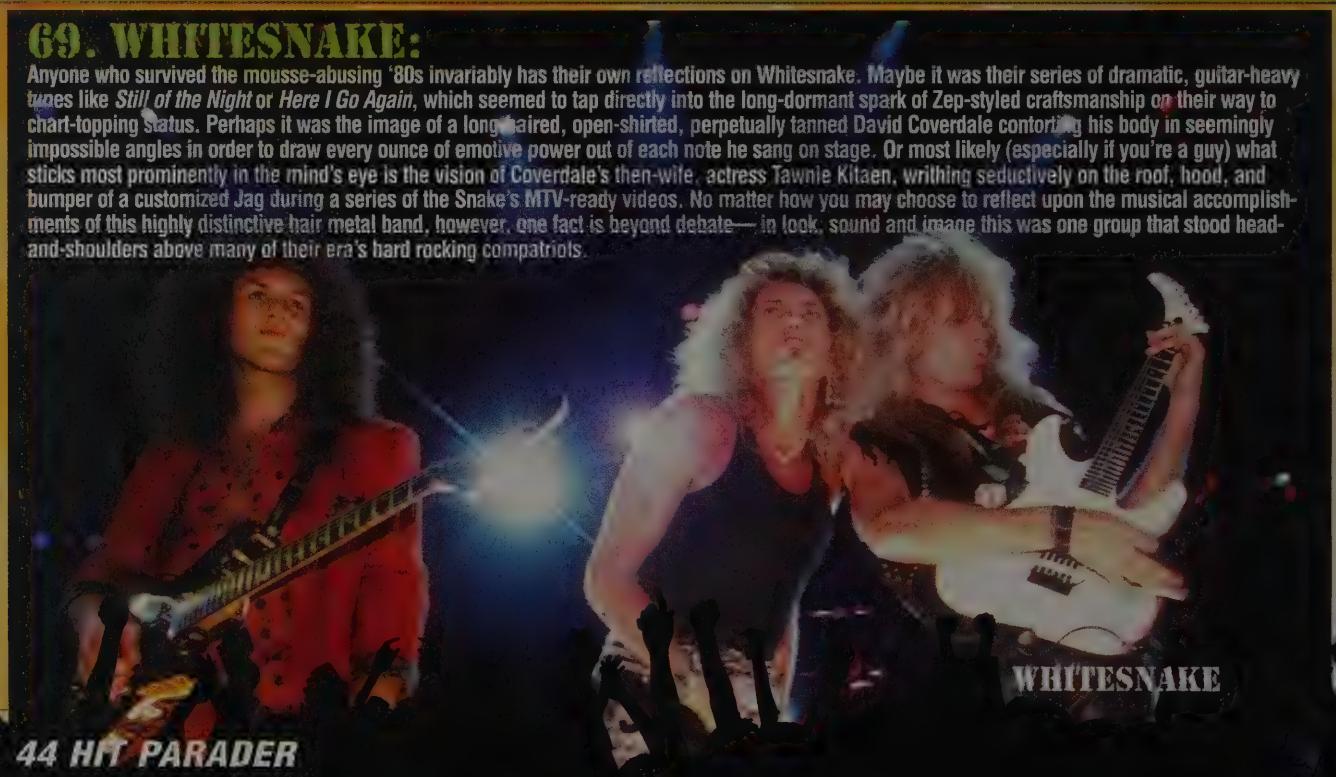
There was a period back in the middle of 2006 when it seemed as if everyone, everywhere was talking-the-talk about Wolfmother. Executives at record labels... various print media sources... top radio d.j.'s... fans in the street—they all seemed totally mesmerized by the fuzz-tone propelled metal magic projected by this frizzy-haired Australian power trio. And there was good reason for such a reaction to the music created by vocalist/guitarist Andrew Stockdale, bassist/keyboardist Chris Ross and drummer Myles Heskett. With their penchant for free-form jams, riff-heavy head trips and spacy instrumental excursions, both on-stage and on their self-titled debut disc, Wolfmother appeared intent on bringing the time-tested vibe of classic "stoner" rock roaring into the 21st Century. Tracks like *Dimension* and *Woman* roared like the proverbial bat out of hell, while others such as *White Unicorn* and *Apple Tree* showcased this unit's vivid imagination as well as their diverse instrumental skills.

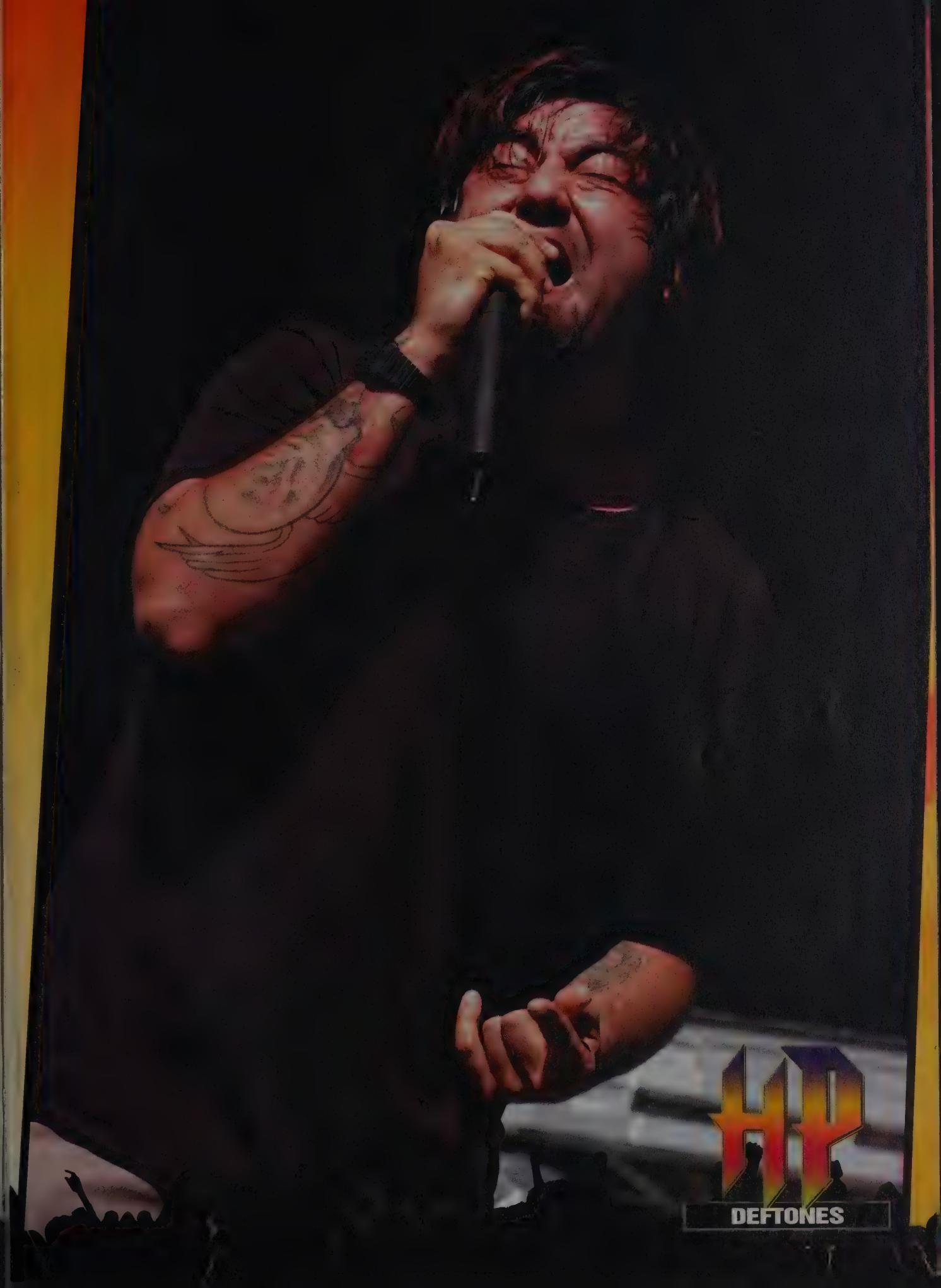
## 70. DEFTONES:

Vocalist Chino Moreno was getting a little frustrated. He was doing his best to find a little peace and quiet, and the goateed frontman was finding his quest to be more-than-difficult. It was still two hours before Moreno's band, the Deftones, were scheduled to hit the concert stage, and the burly vocalist was just trying to enjoy his last few moments of solitude. As he scoured the crowded backstage area, hoping to find a corner in which he could secretly sequester himself—if only for a few precious minutes—his frustrations began to mount. Seemingly every which-way he turned, Moreno found himself encountering friends, family and fans, all of whom wanted to wish him the best in regard to both that night's performance and the success of the band's latest album. Despite it all, however, the look of resolve rarely left his weary face. He knew that such adulation comes with the territory when you just-so-happen to be a member of one of hard rock's hottest bands.

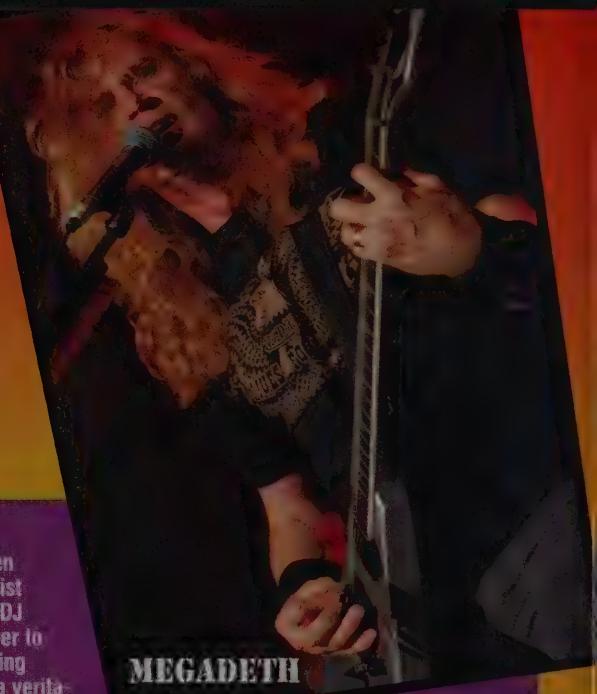
## 69. WHITESNAKE:

Anyone who survived the mousse-abusing '80s invariably has their own reflections on Whitesnake. Maybe it was their series of dramatic, guitar-heavy tunes like *Still of the Night* or *Here I Go Again*, which seemed to tap directly into the long-dormant spark of Zep-styled craftsmanship on their way to chart-topping status. Perhaps it was the image of a long-haired, open-shirted, perpetually tanned David Coverdale contorting his body in seemingly impossible angles in order to draw every ounce of emotive power out of each note he sang on stage. Or most likely (especially if you're a guy) what sticks most prominently in the mind's eye is the vision of Coverdale's then-wife, actress Tawny Kitaen, writhing seductively on the roof, hood, and bumper of a customized Jag during a series of the Snake's MTV-ready videos. No matter how you may choose to reflect upon the musical accomplishments of this highly distinctive hair metal band, however, one fact is beyond debate—in look, sound and image this was one group that stood head-and-shoulders above many of their era's hard rocking compatriots.





DEFTONES



## 68. LIMP BIZKIT:

Whether you like it or not, you've just got to give Fred Durst some credit. Back in an era when arena-sized rock shows were about as rare as proverbial hen's teeth, Limp Bizkit vocalist Durst, guitarist Wes Borland, bassist Sam Rivers, drummer John Otto and mix-master DJ Lethal proved that all a band need do is continually deliver the heavy-hop goods in order to attract fans by the millions. The Bizkit boys made a habit out of doing just that, producing chart-topping albums like *Three Dollar Bill, Y'All* and *Significant Other* that served as a veritable soundtrack for much of the late '90s. The band's bold synthesis of rap, rock and metal characteristics, as well as their larger-than-life off-stage personalities (Could Fred possibly have wrung any more mainstream media coverage out of his supposed Hollywood flings?) helped transform this Florida-based band into one of the most successful acts around—and one of the most in-demand touring units as well.

## MEGADETH

## 67. RATT:

Of all the West Coast bands to emerge in the early '80s, Ratt initially seemed perhaps the least likely to succeed. After all, for every check they had in the "plus" column, they seemed to have just as many in the "negative" file. In Stephen Pearcy they possessed a singer second only to perhaps Motley Crue's Vince Neil in terms of limited vocal range. In Warren DeMartini they showcased a "guitar god" who, despite his obvious talents, displayed neither the netherworldly flash of Dokken's George Lynch or the stage panache of Ozzy's Jake E. Lee. And in Bobby Blotzer they had a drummer who frequently seemed more interested in partaking of the backstage buffet table than pounding his skins with reckless abandon. While they may have partied with the best of 'em, the fact was that Ratt often got by on their attitude (and their ever-infectious live energy) more than anything else. On stage they showed neither the over-the-top theatrics of W.A.S.P. or the pure showmanship of Poison. And on album they failed to strive for either the often lofty musical aspirations of the Crue or the saccharin sweet pop perfectionism of Warrant or Dokken. Still, despite all of their apparent limitations, Ratt made it...and made it BIG!

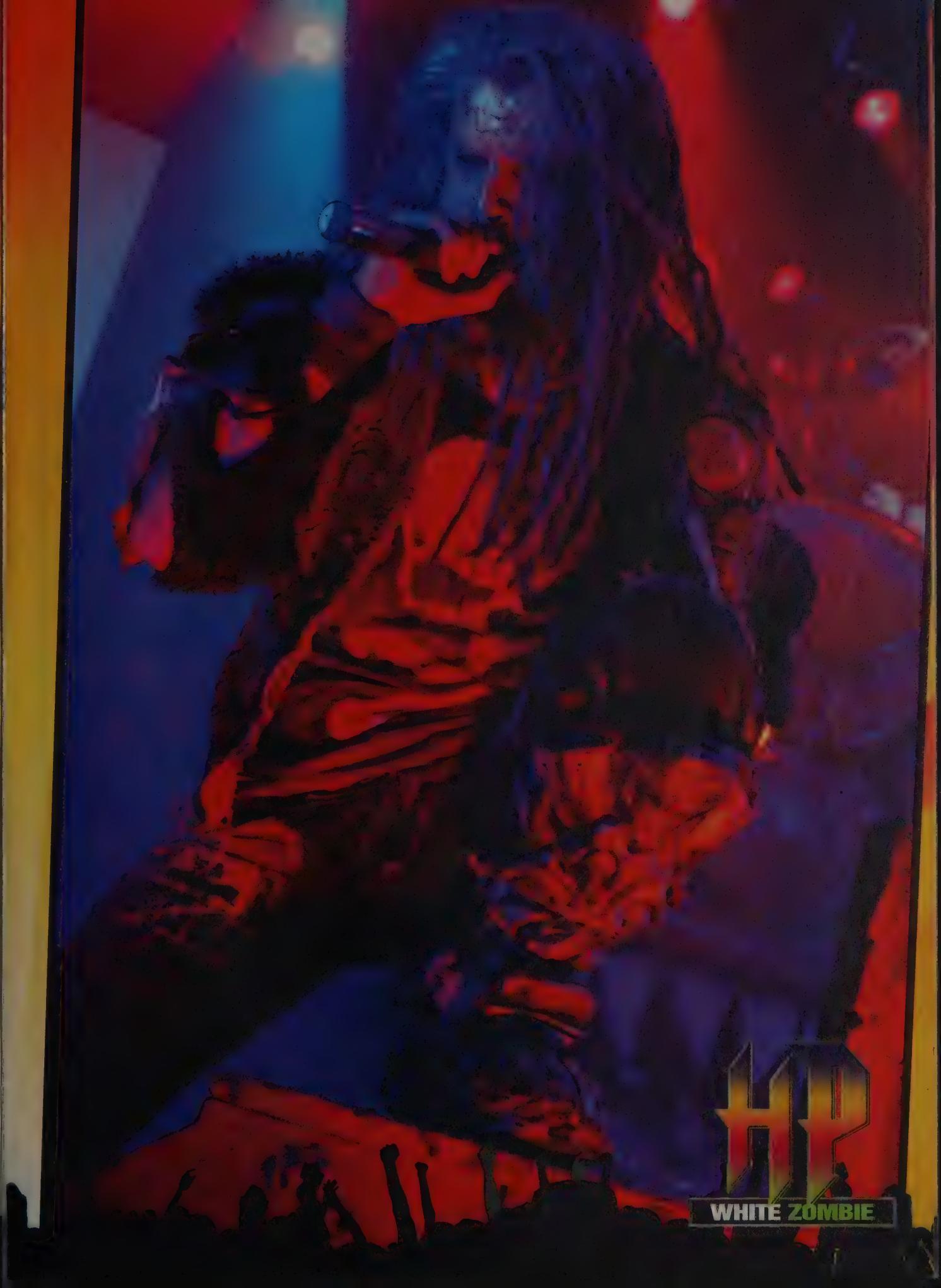
## 66. MEGADETH:

The heavy backstage door swung open and Dave Mustaine burst through. Guitar in hand, Megadeth's main man made a bee-line for the concert stage. There was a purpose to Mustaine's stride. It was almost as if the man knew he had a date with destiny—and he didn't want to be late. As he walked up the final ramp that led to a "demilitarized zone" located right behind the band's mountain of amps, a deafening roar permeated the air. There was a twinkle of contentment in Mustaine's eye, but the guy once known as The Most Intense Man in Metal still wouldn't allow himself a smile. Then it began...a thunderous, roaring musical sound that threatened to shred the hall right to its roots; another Megadeth show had begun.

## 65. WHITE ZOMBIE:

The strobe lights were blinding. The sound was deafening. Rob Zombie was clearly in his element. None in the crowd knew it at the time, but it was to be the last show Rob was to perform with White Zombie before branching off on his own, and it was clear that the dreadlocked frontman was ready, willing and able to do just about everything in his power to prove his rock and roll power to his ever-faithful following. The boisterous crowd seemed more than ready to accept each of Rob's heavy-as-hell metallic proclamations, cheering every song delivered by the Zombie crew. Clearly White Zombie on stage was not quite like anything else that ever inhabited the rock and roll landscape. Part circus side-show attraction, part fun-house thrill ride, this horde of rock and roll misfits resembled nothing more than some sort of distorted, horror-movie cartoon come-to-life. But the fact was that once you stripped away the return-from-the-grave makeup, the blinding lights, the direct-from-the-morgue stage clothes and the deafening instrumental roar, what you were left with was still one top-notch hard rock attraction.





WHITE ZOMBIE



## HEAVY METAL'S TOP 100 LIVE BANDS

SALIVA



that you don't recognize Saliva as one of the most exciting and downright exhilarating bands to have hit the metal scene in years, and Scott will most likely merely offer you his heart-felt condolences. The simple fact is that these days just about *everyone* seems to love the slick, strident sonic musings these wild-eyed Southern boys bring forth

## 61. AVENGED SEVENFOLD:

For Avenged Sevenfold guitarist Zacky Vengeance and his bandmates—vocalist M. Shadows, guitarist Synyster Gates, drummer the Rev and bassist Johnny Christ—the avalanche of accolades that has accompanied the success of their latest release, *Avenged Sevenfold*, and its corresponding world-crossing road jaunt, has been far from a total surprise. After all, ever since their formation in 1998, this Orange County, CA metal unit has been drawing more than their share of attention—both good and bad—from those who view this acid-tongued, surprisingly accessible hard rock unit as the Next Big Step in hard rock's evolutionary development. And while their unique blending of hard-core, metal, punk, goth and pop elements has served to enrage just as many fans as it has enthralled, the members of A7X seem to be enjoying every step along their bumpy ride to the top of the contemporary music world.



48 HIT PARADER

## 64. THIN LIZZY:

Thin Lizzy's bassist/vocalist/lyricist Philip Lynott was about as atypical a rock star as one could ever hope to find. He was a dreamer in a world of pragmatists. He was a rocker who wasn't scared to sandwich a tune filled with acoustic tenderness between two full-throttle thrashers. He was someone who drew upon his strong Irish roots to flavor both his music and his lyrics. And he was a black man operating within what was ostensibly the white man's world of rock and roll. Quite obviously, he was someone who stood out from the gathering throng both figuratively and literally. But as the driving force behind Thin Lizzy, Lynott helped provide style and substance to a band that helped set rock and roll precedents that are still being admired, and followed, today. That group's dual-lead guitar format, lifting melodies and hard driving rhythms may have initially made only a minor impression upon the hard rock masses. But over the ensuing years that impact has expanded at an almost exponential rate, with songs such as *Dancing In the Moonlight*, *Jailbreak* and the timeless *The Boys Are Back in Town* creating one of the truly great legacies in contemporary music history

## 63. DRAGONFORCE:

These days there seems to be little middle ground when it comes to appreciating the metal machinations presented by DragonForce. Either you embrace this band's highly technical, heavily metallic, decidedly intellectual brand of hard rock with your entire heart and soul, or with an equal fervor you dismiss their wall-shaking, fleet-fingered approach as being pompous and self-indulgent. Indeed, despite the astoundingly wide range of opinions their music generates, the sonic intensity that this British sextet bring to their work has quickly served as a clarion call to a new generation of "true" metal fans. The fact is that it's getting harder and harder to ignore DragonForce's contributions to the 21st Century heavy metal landscape. After all, when you throw together six rockers with radically different cultural heritages and a shared love of powerful, wall-shaking, experimental heavy metal you're probably going to leave a mark on the music world... and you might just end up with a band strongly akin to DragonForce. Their unique backgrounds—with members hailing from England, South Africa, Ukraine and France—and combined musical passions have now apparently placed them on the precipice of world-wide metal renown.

## 62. SALIVA:

On stage, it frequently seems as if Josey Scott wants the world to see him as an "angry young man." But the fact of the matter is that these days Saliva's charismatic vocalist is one pretty contended dude. Try as hard as you might, you're just fighting an uphill battle when it comes to trying to put a damper on the up-beat off-stage mood shown by ol' Josey. Tell him that for whatever reason you don't like his band's latest album, and Scott will probably just grin back at you. Inform him that you don't think the band's stage show is among the most dynamic in the hard rock world, and this Memphis-born rocker will only politely ask you "why?" Tell him





AVENGED SEVENFOLD

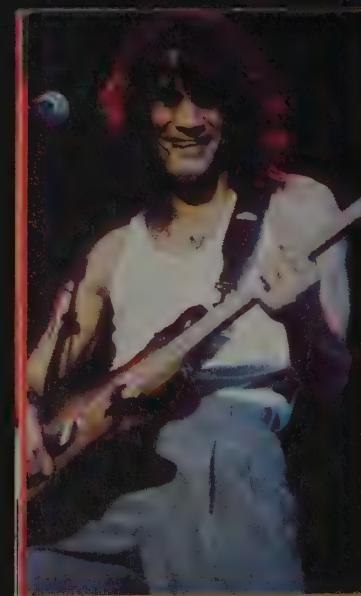


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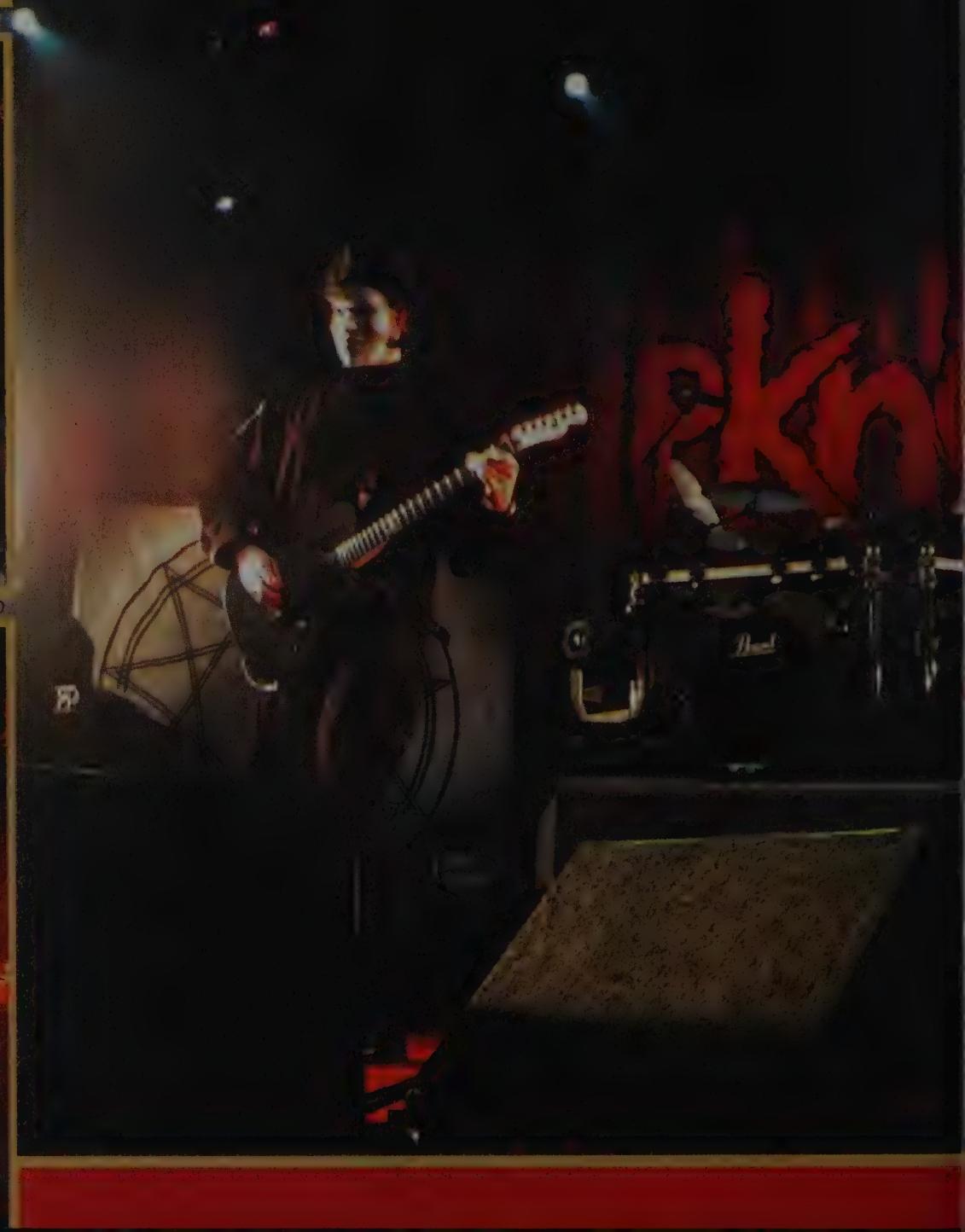


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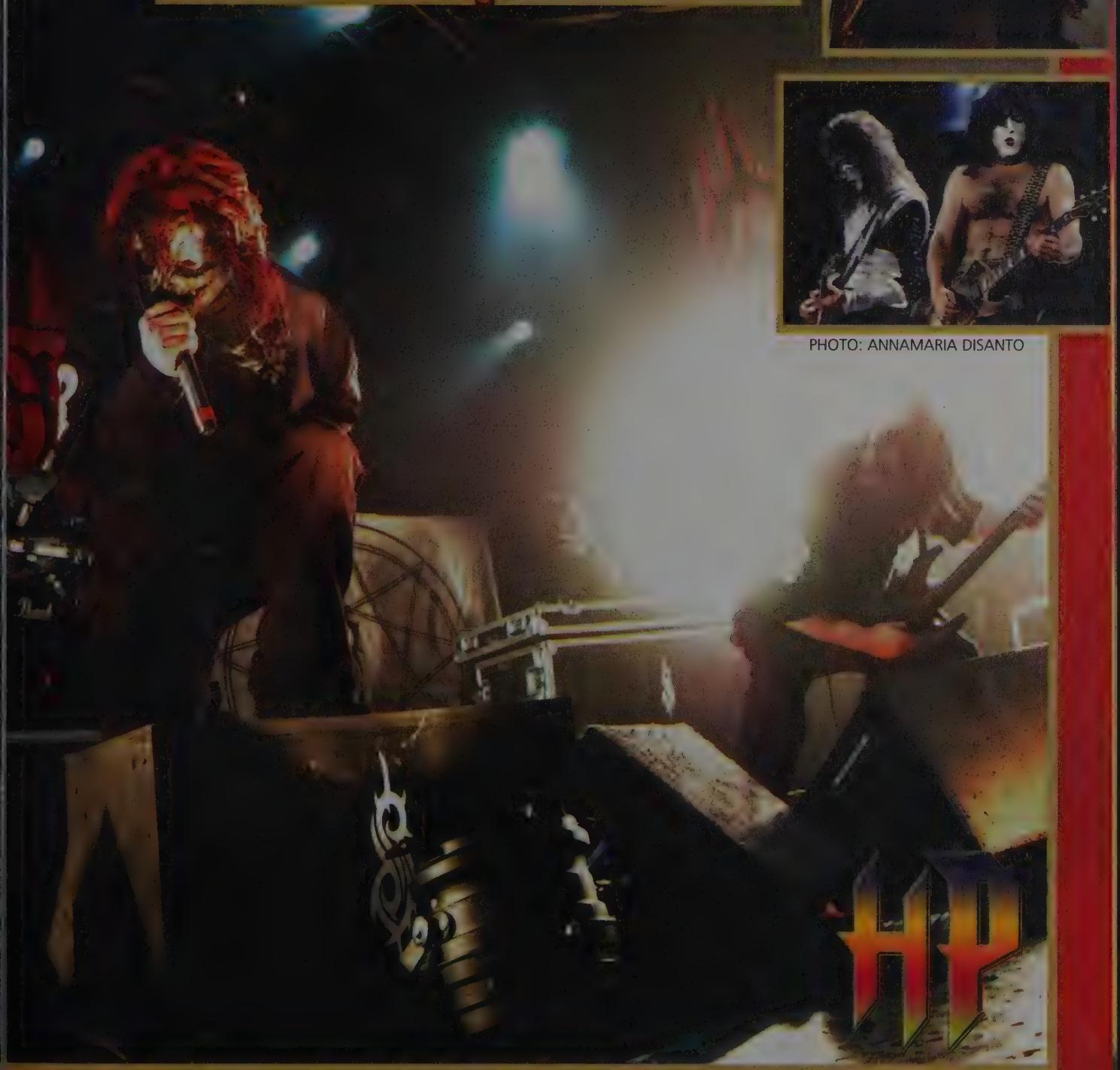
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PHOTO: ANNAMARIA DISANTO





## LAMB OF GOD

### 60. TWISTED SISTER:

On stage in their mid-'80s prime Twisted Sister were truly a sight to behold. Dressed in tattered multi-colored shamas, their faces covered in bad-hooker makeup, they were a cross between the camp cleverness of Alice Cooper and the carefully constructed outrageousness of fellow Noo Yawkers, Kiss. After a decade of struggle, during which time their hilariously androgynous stage get-ups made them the "joke" of the Long Island metal scene, Twisted Sister finally broke through with a string of eye-popping, MTV-friendly videos. Such tunes as *I Wanna Rock* and *We're Not Gonna Take It* became anthems for America's disenfranchised youth, in the process turning these manly men in makeup into something of a cottage industry. Unfortunately, their image quickly engulfed their talent, and within three years they were little more than a fascinating footnote in the hard rock history book, though vocalist Dee Snider still keeps injecting his not-so-pretty mug into seemingly every available media orifice.

### 59. CREAM:

It was rather strange for anyone in attendance at any of Cream's 2005 "reunion" shows in London and New York to look around at their fellow fans. No one appeared under the age of 40, and the preponderance of neatly pressed Levi's and freshly laundered T-shirts spoke volumes about both the age demographic and the economic status of those in attendance. But such accoutrements did little to detract from the magic of the event itself—after more than three decades apart, Cream was back... if only for a short time. It was a true "event" attended by people who seemed to realize *exactly* what the return of Cream represented to the rock world. Rarely can it be said with true conviction that members of a particular band are each "the best" at what they do. But when those musicians are universally recognized as the preeminent rock guitarist, bassist and drummer in the world—then they truly must be the cream of the crop. Such was the case back in 1966 when guitarist Eric Clapton, bassist Jack Bruce and drummer Ginger Baker combined their considerable talents to form Cream—one of the most hallowed and explosive bands of that era, and a unit whose exploits continue to live on, more than 40 years after their initial impact.

### 58. LAMB OF GOD:

Hitting the tour trail with a new album to support is never the easiest of assignments for a band. Sure, you want to show off all of your latest songs to your ever-appreciative audience—but you also want to make sure that they get to hear the tried-and-true concert favorites that brought them out of their homes in the first place. It can be a delicate balancing act—especially for a still-relatively-young band like Lamb of God. While this Virginia-based quintet has created four albums during their decade-long career (including their latest effort, *Sacrament*), these guys know full-well that just about everyone in attendance wants to hear the material featured on their previous disc, *ashes of the Wake*... the album that carried them to the pinnacle of international metal acclaim. As they hit the stage, Lamb of God knew they had much to live up to. But having ten years of road experience under their collective belt, there is little in the rock and roll world that can intimidate this ever-confident crew. Drawing heavily from *all* of their albums, the band put on a sizzling hour-long set that showcased both the inherent dexterity of their music and the overwhelming power of their presentation.

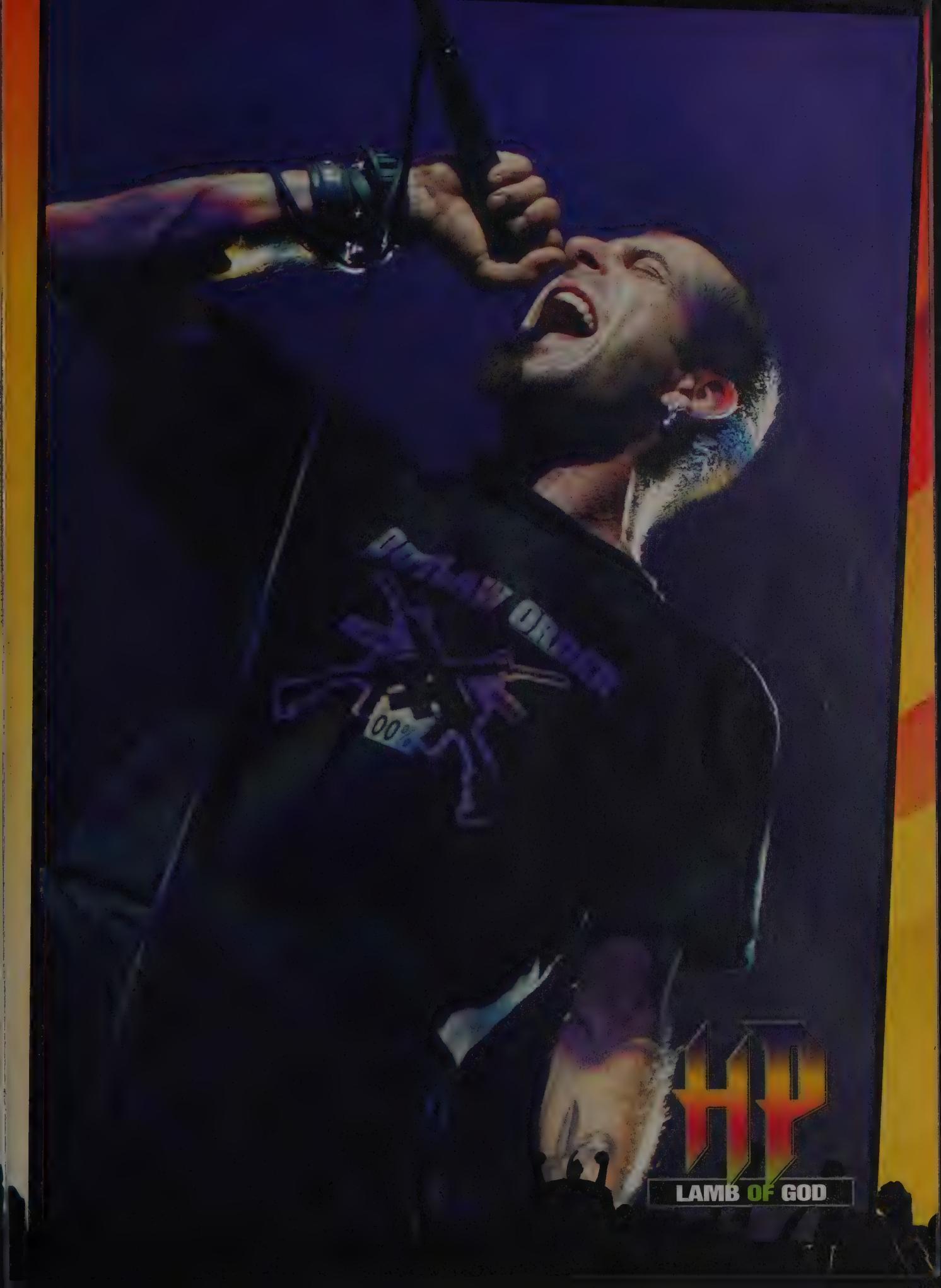
### 57. KILLSWITCH ENGAGE:

It's the ultimate cliche to say that a band "plays by their own rules." But in the case of Killswitch Engage, such a statement is perhaps the only way of properly communicating the bold, totally unpredictable manner in which this revolutionary heavy metal unit attack their hard rocking craft on stage. For vocalist Howard Jones, guitarists Adam Dutkiewicz and Joel Stroetzel, bassist Mike D'Antonio and drummer Justin Foley, the acclaim heaped upon them for both their gold-selling, Grammy nominated 2004 effort, *The End of the Heartache*, and their recent chart-topping *As Daylight Dies*, served as a highlight of this New England-based unit's career. But it was the 2006 appearance of their on-the-road DVD, *(Set This) World Ablaze*, that perhaps showcased the *real* magic of KSE. Capturing, as it does, countless highlights of the band's dizzying 18 month

world tour, the set served as the perfect culmination of what had been the best period in Killswitch's six year career, capturing KSE at the peak on their on-stage powers. And as they all looked back over their shared time on the tour trail, these guys knew that they had made a stand that may well serve as the highlight of not only their careers, but of their lives!

### KILLSWITCH ENGAGE





LAMB OF GOD



## 56. VELVET REVOLVER:

When the world thinks of Velvet Revolver certain images spring instantly to mind; a shirtless Scott Weiland slithering across the stage like a snake in heat... a sweating, chain-smoking Slash laying down the guitar thunder with his long, black locks flying in his face... a straw-haired Duff McKagan holding down center stage like an eagle waiting to strike. But nothing this star-studded unit accomplishes on stage—or in the studio—should be that much of a surprise. After all, this is a band featuring some of the biggest stars of the last decade, musicians who've been responsible for selling more than 60 million albums in their various former bands, Guns 'N' Roses and the Stone Temple Pilots. By combining their forces into a streamlined, no-holds-barred rock and roll act, the VR gang have proven that there's still a large, voracious audience out there, one just waiting to gobble up everything that these rockers might choose to offer.

## 55. DIO:

Whether it's in the studio or on stage, life is never boring when you're Ronnie James Dio. Throughout a 40 year career, which has seen this pint-sized powerhouse front such bands as Elf, Rainbow, Black Sabbath, Heaven and Hell and his own self-named unit, RJD has always fought to do things his way—often to the consternation of the equally strong-willed musicians he's worked with. Unlike virtually everyone else in the rock biz, Ronnie James Dio may just be too damn smart for his own good, and that level of intelligence has caused him more than his fair share of trouble during his rock and roll career. But, considering the fact that he's been involved with selling more than 25 million albums during his lengthy stint in the metal kingdom, RJD seems to be rather satisfied... as well he should be. Despite his myriad high-profile stints, it was during his 1980's run with Dio that RJD enjoyed his greatest acclaim. On a string of chart-topping discs, including *The Last in Line*, *Holy Diver* and *Dream Evil*, Dio's larger-than-life vocal power and ability to present sweeping, panoramic, highly melodramatic metal moments cast him in the role as one of the form's most talented performers. Filling his songs with epic images of dragons, demons and damsels in distress, Dio's musical output seemed to continually touch the soul of the metal masses, who sensed in this diminutive vocal demon a commitment to the "true" metal cause that few other performers could ever hope to match.



DIO

## 54. MASTODON:

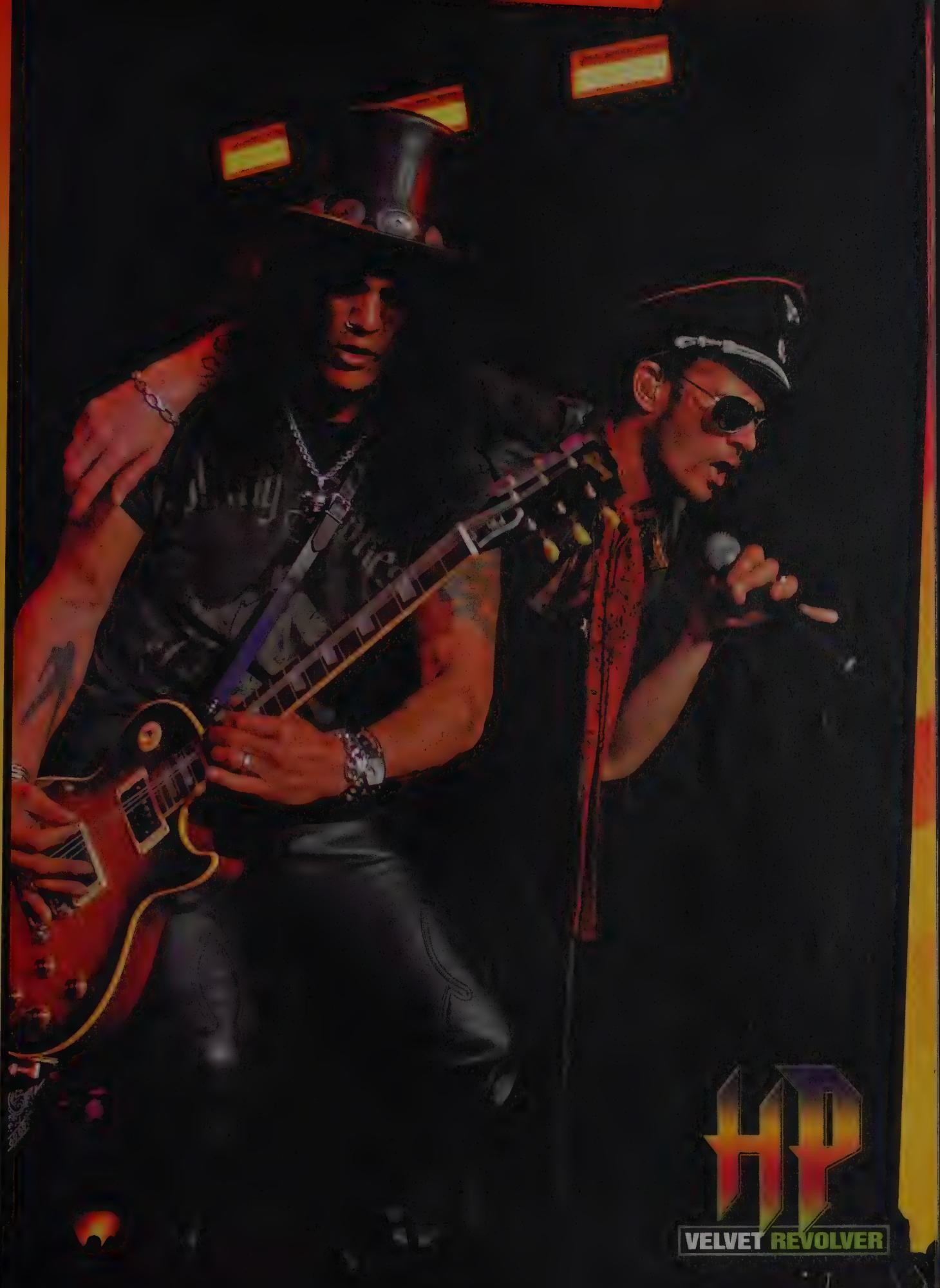
Few who follow the metal scene can deny that Mastodon are one of the "it" bands of the rock and roll moment. Major groups want them to serve as "special guests" on their tours, various media outlets vie to get them in their publications, and even the jaded folks at rock radio and MTV seem to be warming—at least a bit—to this metallic monster's heavy-handed style. It's all fairly heady stuff for guitarist Bill Kelliher, drummer Brann Dailor, bassist/vocalist Troy Saunders and guitarist/vocalist Brent Hinds. In all honesty, this Atlanta-based unit probably never imagined that their wall-shaking blend of grind-core metal ingredients would cause such a stir both in the hard rock "underground" and the metal mainstream. But it would clearly appear as if Mastodon are about to rumble their way to the very apex of the metal pecking order.

## MASTODON

Here was a drop-dead good-lookin' guy with a trend-setting hair cut, who also happened to be a gifted songwriter and singer—as well as a savvy businessman, to top it all off. The girls went nuts over every aspect of the Bon Jovi "experience," and even macho metal men couldn't help but admire this dude who seemingly had the world eating out of his hand. Accompanied by guitarist Richie Sambora, drummer Tico Torres and keyboardist Dave Bryan, Bon Jovi blazed his way through the rock world with the same devastating effectiveness as Sherman tearing through Georgia. Quickly proving themselves to be one of the most dynamic stage attractions of the hair-metal movement, few could have guessed that this perpetually smiling unit would remain a vital cog in the rock universe for decades to come.

## 53. BON JOVI:

Whether it was back in the mid-'80s heyday—when they routinely filled up the biggest arenas on earth—or today, when come to think of it, they're still packing the world's biggest halls, it was virtually impossible not to like either the music made by Bon Jovi or Jon Bon Jovi himself.



VELVET REVOLVER



## 52. EVANESCENCE:

No, Evanescence will never be the heaviest band you hear filling the air-waves, nor will they be the wildest or the most theatrical. But contained within the songs presented by chanteuse Amy Lee and her chosen (and apparently ever shifting) lineup of music men, are elements of ethereal darkness and unmistakable drama that serve to immediately set this Arkansas-spawned unit apart from everything else currently glutting the hard rock mainstream. Indeed, with more than 10 million copies of their two albums already sold—and their on-going tours a headline attraction from London to Los Angeles—it is clear that Evanescence's music is something special. In fact, their strident strains often seem to be more of an outlet for some mysterious inner light than for the now-more-traditional inner angst. This award-winning unit from Little Rock seem intent on proving that their special brand of heady, heavy yet eminently inspiring rock will find a lasting home within the hearts and minds of the music masses.

EVANESCENCE



THE DARKNESS

## 51. THE DARKNESS:

For a brief moment a few years ago, it seemed as if the Darkness were about to become a true 21st Century rock and roll sensation. That level of fame didn't last long for these Brit retro-rockers, but while they were in the spotlight, they positively owned it—a fact they happily proved each and every time they hit the concert stage. As soon as they appeared in front of a packed throng, it was clear that vocalist/guitarist Justin Hawkins and his boys meant serious rock and roll business. Wherever they played, the band dug deep into their riff-happy treasure chest of party-hearty rockers to get the sold-out crowd on their feet from first note to last. With musical images of everyone from AC/DC to Def Leppard being created by this unit's accessible, pedal-to-the-metal style, and with the charismatic Justin recalling the late Freddie Mercury with his chest-bearing black-and-white jumpsuit, there was no mistaking this band's roots and influences. But rather than coming across as some sort of campy, classic rock "joke", on such songs as *Black Shuck* and *I Believe In a Thing Called Love*, the Darkness managed to covey a feeling of total rock and roll conviction.

## 50. POISON:

Few hard rock bands have ever been dumped on more unmercifully, subjected to more media and fan abuse, and chided with more outright derision than Poison. Their hip-shaking stage gyrations have been called "bubblegum" and their music has been labeled as "lightweight" and "pointless"—and that has often been by those who like this peroxide blond crew. Through it all these Pennsylvania-cum-California rockers have merely laughed it off, counting the Big Bucks they've earned, and taking solace in the fact that millions of fans around the world have actually attempted to recognize the artistic merit of the band's hard pop approach. Love 'em for the sheer fun-loving ecstasy presented in such hits as *I Want Action*, or hate 'em for their overtly sexist *Open Up and Say Ahh* approach, the fact is that Poison has perfectly represented the era from which they emerged. Poison's brand of see-no-evil, hear-no-evil, good-time rock reflected the care-free aura that characterized the late-'80s L.A. rock scene. Emerging as a "second generation" band on that scene, vocalist Bret Michaels, drummer Rikki Rockett, bassist Bobby Dall and guitarist C.C. DeVille quickly proved that they wanted action... and they got it!

## 49. LINKIN PARK:

The members of Linkin Park like hours for this restless the attention of everyone. Whether they were local majority of the crowd, they all sound and attempt to success story. It did has been—a lethal rocker Chester the foundation, 2003 smash.

settled down to try and kill the fire

rap/metal crew, but finally the time came for this trend-setting unit to step out into the spotlight. Instantly, within the gathered throng of 20,000 was squarely cast upon the six men who dominated center stage—celebrities, media movers or merely the ticket-wielding, blue collar rock and roll revelers who made up a vast focused in on the musical proceedings before them. They did so in order to both get into this unit's pulsating get a grip on exactly why the Linkin Park brigade has become the 21st century's most note-worthy hard rock unit. It didn't take these interested observers long to discover exactly what the "secret" to Linkin Park's incredible success combination of great songs, great playing, and enough on-stage energy to light up Cleveland for a week! With Bennington and rapper Mike Shinoda seamlessly sharing lead vocal duties, and guitarist Brad Delson supplying all backbone of the band's sound, the LP boys tore through their power-packed set which *Somewhere I Belong* and culminated in a high-octane rendition of their breakthrough opus, *One Step Closer*.



EP

EVANESCENCE



## 48. STAIND:

By 2007, life on the road had certainly become interesting for Staind. With the multi-platinum success of their latest album, *Chapter V*, adding to the sales glory enjoyed by such previous discs as *Dysfunction*, *Break the Cycle* and *14 Shades of Grey*, these New England-based rockers found themselves surrounded by a near-constant state of fan-frenzy and media focus. They couldn't leave their hotel rooms without being besieged by a horde of slightly-overzealous supporters. They couldn't venture off of their tour bus without coming face-to-face with a pack of waiting-in-the-weeds scribes. They couldn't even hang out in their pre-concert dressing area without confronting a seemingly endless array of record label representatives, local celebrities and sundry radio contest winners. Perhaps, in all honesty, all of this is not exactly the way vocalist Aaron Lewis, guitarist Mike Mushok, bassist Johnny April and drummer Jon Wysocki would have chosen to live their rock and roll lives. If truth be known, they'd probably much prefer to go about their business in relative anonymity, having any and all attention focused on the powerful music they create. But this hard rocking, angst-driven, multi-faceted unit has also come to realize that with superstar success inevitably comes the "burden" of existing in the center of a non-stop hurricane of attention and acclaim.

## GODSMACK



of metal's most infamous "demonic" forces. In fact, aside from offering to levitate a nearby lamp (somehow, that never happens) and espousing his somewhat off-beat quasi-religious messages in a noticeable Danish accent, ol' King could pass as your long-lost uncle Lars from Copenhagen. But give him a few minutes to slip on his black and white facepaint (with the "traditional" upside down cross emblazoned on his forehead) and King Diamond comes alive... and Mercyful Fate with it. Yup, the guy is menacing, and he has the kind of voice that can send shivers right up your spine, a fact he proves each and every time he steps upon the concert stage.

## 47. GODSMACK:

Sully Erna was ready to go. It was still almost an hour before he and bandmates Tony Rombola (guitar), Robbie Merrill (bass) and Shannon Larkin (drums) were scheduled to take the stage, but Godsmack's tightly-wired vocalist could barely contain his unbridled energy. As the minutes sloooowly rolled by, Erna did whatever he could to fill the time. He paced, he sat, he stretched, he talked with various stage-hands and hangers-on, clearly doing just about everything in his power to take his mind directly off the on-stage proceedings that would soon turn his world inside-out. When teamed with Godsmack's ever-growing roster of instantly-recognizable hits, Erna's "explosive" on-stage persona has served as the catalyst that has pushed this Boston-based band to the very apex of heavy music success. With four platinum albums to their credit, and a string of sold-out tours highlighting their resume, there seems to be no stopping this power packed unit.

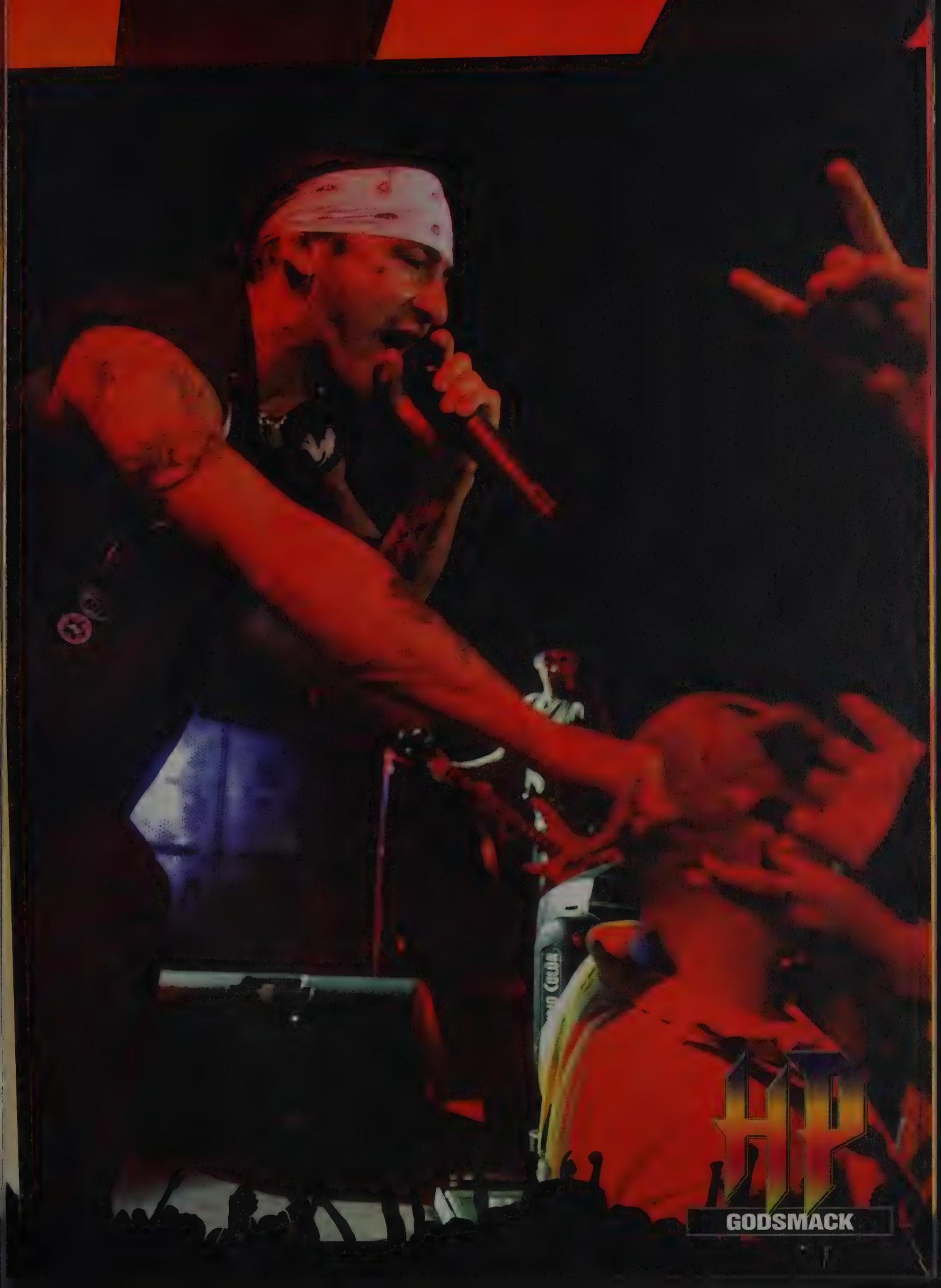
## 46. MERCYFUL FATE :

Mercyful Fate's notorious leader, King Diamond, strolls quietly into the room. Without his trademark makeup, and dressed almost conservatively in a black leather jacket and matching jeans, the "King" seems almost out of place. With his slicked-back hair and '70s-styled sideburns, he hardly seems like one

## 45. THE CULT:

A rather strange factoid of '80s rock and roll life was that even if someone didn't particularly like the strident sounds of hard rock, they still usually liked the Cult. The reason for such a reaction was simple: drawing upon the spirits of some of the form's most famous bands for inspiration, this British unit created a series of hair-metal-era discs (most helmed by production mastermind Rick Rubin) that mixed a Stones-styled sensibility with AC/DC riffology, Zep-styled banshee wails and a touch of self-styled mystical magic. The net result of such efforts was to make a highly palatable, if occasionally overtly derivative, musical melange. And because vocalist Ian Astbury was kind'a cute, and could move around like a wind-up-doll on stage, the women as well as the guys flocked to the Cult's clarion call, making them prime movers during hard rock's hair metal heyday.





**GODSMACK**



#### 44. ANGEL:

They were usually viewed as little more than a "joke" by even those who loved the mid-'70s American hard rock scene. But the white-satin-clad men of Angel (designed, according to legend, to serve as the antithesis of Kiss' "black" image by the folks at the label that originally featured *both* bands) managed to produce some very interesting music during their brief-but-memorable time in the spotlight. Featuring classically-inspired keyboard interludes, as well as a guitarist who wore more makeup than a Victoria's Secret model, Angel were certainly an acquired taste. But when stripped of their outward pretensions, the music created by this unit was surprisingly strong and on rare occasion, vibrantly vital. Indeed, they managed to hold their own on stage when booked along-side some of their era's premier hard rock attractions.

#### 43. MUDVAYNE:

When the members of Mudvayne made the tough decision in 2003 to cast aside their headline-grabbing shock-rock garb and place a more streamlined aura upon their musical attack, this mid-western unit knew they were putting their career squarely on the line. Yet when they hit the road that summer, they accomplished all of their avowed goals—despite doing so with their faces relatively bare and their stage props held to a stark minimum. Suddenly fans were forced to listen to the mathematically precise metallic odes that this highly unpredictable band brought forth—and the results were amazing. While many fans still long for the ever-changing alien-cum-outlaw stage garb that used to be one of this unit's primary calling cards, others now note that this is one unit that *never* needed to hide their skills behind the mask of outrage.

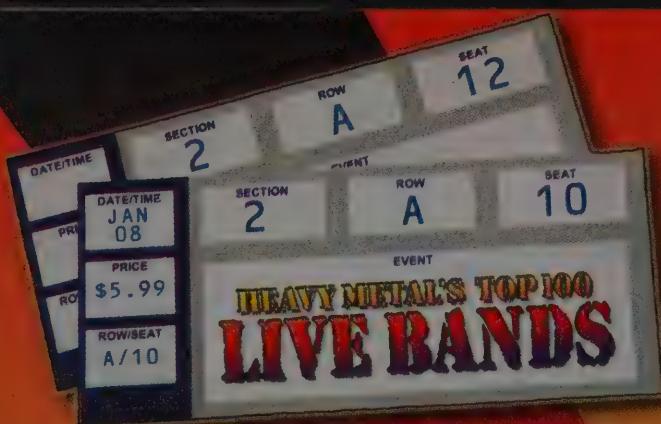
## 42. PINK FLOYD:

Look at the lights, dude! Yes, the lights, the sound, the swirling vortex of multi-colored images that wove in-and-out upon the stage-filling rear-video screen. They were all part of a Pink Floyd performance, perhaps one of the most mind-warping concert experiences in the history of rock and roll... especially if you found yourself in, shall we say, a temporarily "altered" mental state. While, during their '70s prime, the members of Pink Floyd themselves were never particularly important to the visual impact their band created on stage, often being overwhelmed by the many-hued spectrum of visual images that surrounded them, their unmatched musical skills—as well as this classic English band's penchant for performing heavy, heady, trippy musical opuses, made every Floyd concert a truly one-of-a-kind rock event.

## 41. RED HOT CHILI PEPPERS:

In a world too often dominated by copy-cat clones and flavor-of-the-week imposters, the Red Hot Chili Peppers stand alone. For more than two decades, this legendary California-based rock contingent has continually redefined the contemporary music dictionary, while richly adding to the rock and roll lexicon. During their time in the spotlight, vocalist Anthony Kiedis, bassist Flea, drummer Chad Smith and guitarist John Frusciante have continually shown themselves to be one of the most cutting-edge, most controversial and most commercially confounding bands in the long and often confusing history of rock and roll. During their lengthy stint at the pinnacle of acclaim, they've also proven themselves to be one of the form's most resilient forces, having continually overcome talk of "burn out" and "break up" while surviving serious drug problems and the tragic death of a band member. Thanks to the chart topping success of such discs as *Blood Sugar Sex Magik*, *Californication*, and *By the Way* they've reached the heights of chart acclaim, while at other times, due to their oft-documented battles with personal demons, they've plummeted near the depths of disaster. Quite simply, the Red Hot Chili Peppers have done it all!





## 40. ZZ TOP:

Everyone loved those fuzzy guitars. And everyone knew them as the guys with the fancy cars, the waaay-cool shades and the video girls with *Legs*. Yet for all their high-profile '80s success, few bands in rock history have ever enjoyed a more unusual career than ZZ Top. These "sharp dressed men" evolved from a Texas-based boogie band in the corporate-rock '70s into a true international phenomenon with their fame seemingly growing in direct proportion to the lengths of their beards. But despite the accessibility of their mid-'80s hits, at heart this trio remained one of the truest exponents of "classic" American blues. Hits like *La Grange* took the time honored rhythms of seminal delta guitar riffery and simply amped them up to make them more palatable to young, white audiences around the globe. It was a formula that worked time and time again, especially on stage where they'd twirl those fur covered guitars in unison and bow down in homage to their caged buffalo.

## 39. TED NUGENT:

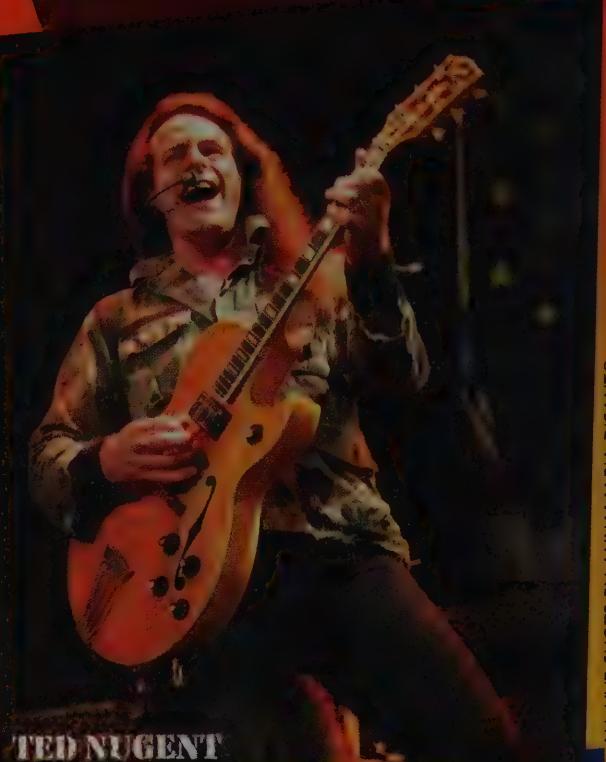
There was a brief but magical moment in metal time back in 1976 when Ted Nugent found himself reigning as the single most famous face in the hard rock world. His riff-powered, sing-along anthem *Cat Scratch Fever* was pervasive, and the image of this fast-talking, long-haired, wild-eyed Motor City Madman—clad in a loin cloth and little else—filled rock publications from London to Los Angeles. And when Terrible Ted hit the tour trail—as he did for an average of 300 days a year throughout that decade—fans were treated to a spectacle that only this pure rock and roll "animal" could produce. Part wild-west spectacle and part side-show attraction, the Nuge on stage would swing from the rafters like Tarzan, and shoot flaming arrows at imaginary targets... while never missing a lick on his over-sized guitar. It was theater, comedy and a hard rock show all rolled into one—and Nugent loved every second of it.

## 38. THE WHO:

For those who may have seen—or even seen video footage—of the Who on their recent tours, it may be hard to believe that at one point in rock and roll time, this was the state-of-the-art rabble rousing, instrument smashing, theatrical hard rock band. With guitarist Pete Townshend's penchant for smashing his guitars (and amps) to bits on a nightly basis, and drummer Keith Moon's ability to lay total waste to his massive kit, at the peak of their in-concert powers the Who were truly a band with an appetite for destruction—long before such a notion was considered "cool." Add to that their fancy "mod" clothes—as well as their brilliant song catalog—and you had a band that in its late '60s heyday was the most entertaining live attraction on earth.

## 37. WASP:

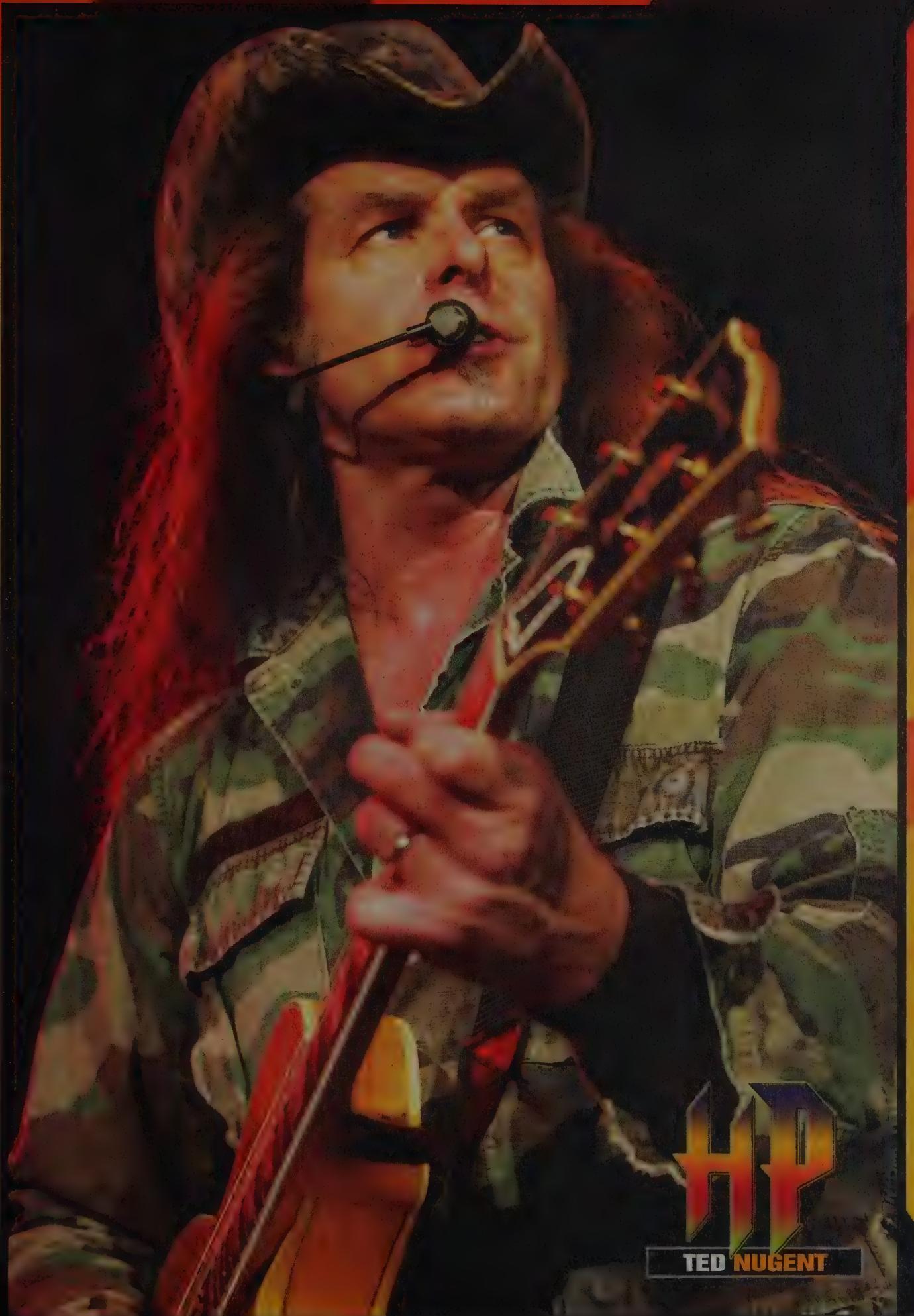
There was a time back in the mid-'80s when the antics of W.A.S.P.'s Blackie Lawless seemed positively *outrageous*. His blood-spurting, feather shredding on-stage actions (which usually included the theatrical "defiling" of a gagged-and-tied, mostly naked—and very willing—female participant) often appeared designed to expressly piss-off as many conservative action groups as possible. Heck, back in "the day", even the omnipresent Washington D.C. "ladies who lunch" seemed to take particular pleasure in attempting to derail Blackie's "lawless" activities. But when compared to the more recent output of rockers like Marilyn Manson and Slipknot, Lawless' tales of blood, sex and degradation seem positively tame! Certainly Lawless has lost none of his desire to titillate, annihilate and thrill through his razor-edged musical productions, but quite honestly, his days as the self-proclaimed Public Enemy Number One now seem well in the past. But, despite his current status as a rocker battling to regain his hold on the public's ever-active imagination, you've got to give Blackie some serious credit. While others have long abandoned the look, sound and style that brought them '80s fame, Lawless has stuck to it like it was coated in superglue.



**TED NUGENT**

## WASP





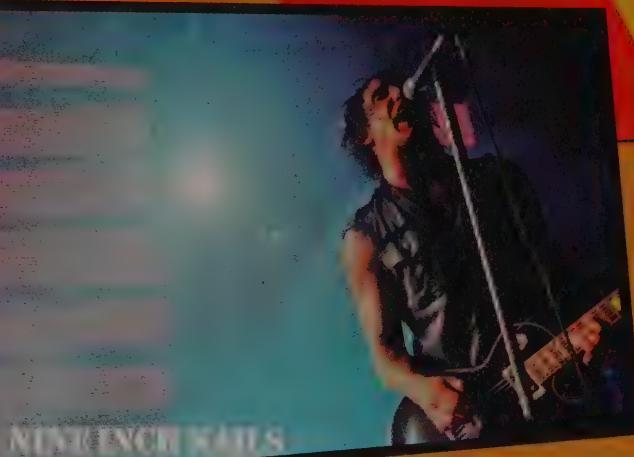
TP

**TED NUGENT**

## HEAVY METAL'S TOP 100 LIVE BANDS

### 36. RUSH:

Professionalism. It's a word that infuses every aspect of Rush's rock and roll presentation. From their album cover art, to their recording techniques, to their intricately planned stage presentations, these veteran Canadian rockers approach their craft with a cool, collected vision that has served to separate them from the hard rockin' horde throughout their hallowed 35 year career. The fact is that most of the time—even when they're on the road—vocalist/bassist Geddy Lee, guitarist Alex Lifeson and drummer Neil Peart act amazingly like businessmen preparing for another day at the office. There's certainly plenty of good-natured ribbing going on among their crew, and the mounds of state-of-the-art electronic equipment that fills the nearby hallways announce to everyone that these guys are either NASA scientists or a highly successful rock band. But there's an atmosphere around Rush that's unlike anything else in the hard rock world. Maybe it's the lack of outrageousness. Maybe it's the quiet confidence, maybe it's just the...professionalism.



### 35. NINE INCH NAILS:

Nine Inch Nails had drawn what might best be termed an "eclectic" crowd to the midtown arena in which they were scheduled to perform that evening. Some in attendance were dressed to-the-max in "alternative" cool, taking on a casual appearance that one sensed was as studied and deliberate as could be. Others looked like they had just stepped out of some near-by halfway house, clad in rarely-washed jeans and strategically ripped T-shirts. And then there were those who had wandered by just to see what was going on with rock's most mysterious band; they were dressed more like preppies on parade than any sort of true rock and roll animals. Yet, somehow, all seemed relatively at home as they stood in line to see Trent Reznor and his crew. Maybe the attraction was the fact that NIN hadn't been seen nor heard in these parts for years—or maybe it was just because that night's show was

the unquestioned "in" place to be. Yet once the show finally began Reznor's intense on-stage actions had the packed throng eating out of the palm of his hand. Indeed, each and every patron seemed only too happy to worship at the Temple of Trent.

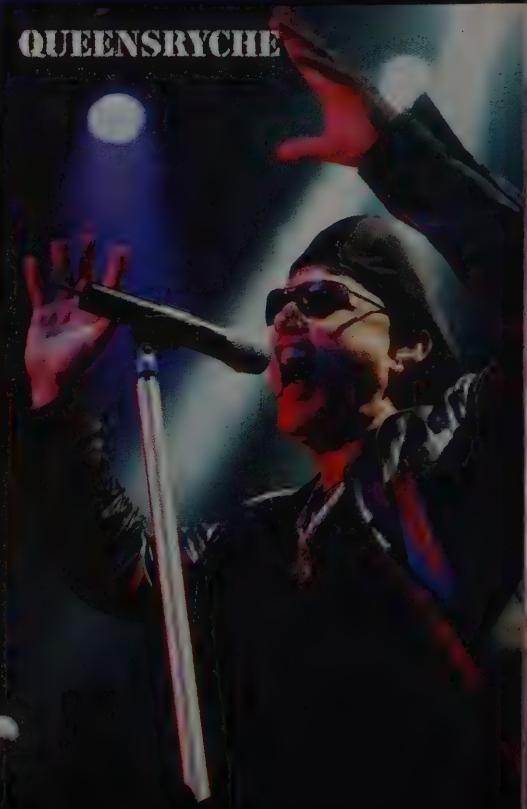
### 34. DEF LEPPARD:

Def Leppard's Joe Elliott was all smiles. It was 90 minutes before showtime, and the tall, lean singin' machine had just strolled into a small backstage "meet 'n greet" with about 20 lucky local fans. Unlike so many rock stars who view such "mundane" activities with the same degree of anticipation they might give a dental appointment, Elliott seemed downright happy about being there. Slowly making his way around the crowded room like a head of state, Elliott shook hands, signed autographs, and passed small talk with the assembled throng—some of whom were visibly trembling merely by being in such close proximity to a living, breathing Rock God. Five minutes later, the rest of the band—guitarists Phil Collen and Vivian Campbell, bassist Rick Savage and drummer Rick Allen—joined Elliott in the backstage room, adding their own up-beat energy to the proceedings. Even 25 years after solidifying the position as one of the biggest—and wealthiest—hard rock bands on earth, it was clear that the Mighty Leps still enjoyed every second they got to spend on the road.

### 33. QUEENSRYCHE:

After more than 25 years in the rock and roll biz, Queenryche have proven they can still do it all. Whether it's headlining their own theater shows, or serving as the "special guests" on arena-filling road ventures, these Washington-state natives have continually reveled in the inherent diversity of their approach. Indeed, these progressive metal masters have managed to remain in the metal spotlight, defying trends and proving that their quasi-operatic, often conceptual approach still appeals to headbangers around the globe. The fact is that few bands in metal history have created a more sterling reputation than Queensryche. From the time when they emerged on a pre-grunge Seattle scene in the early '80s, this highly eclectic, pointedly cerebral unit has mesmerized audiences everywhere with their spot-on instrumental skills, their intricately conceived "concept" albums and the glass-breaking range of vocalist Geoff Tate. While at times they've seemed to have more in common with some of those strange European "goth rock" bands than the vast majority of their State-side metal brethren, Queensryche have always played their distinctive musical hand with aplomb, enjoying a string of best-selling discs and sold out tours in the process.

### QUEENSRYCHE



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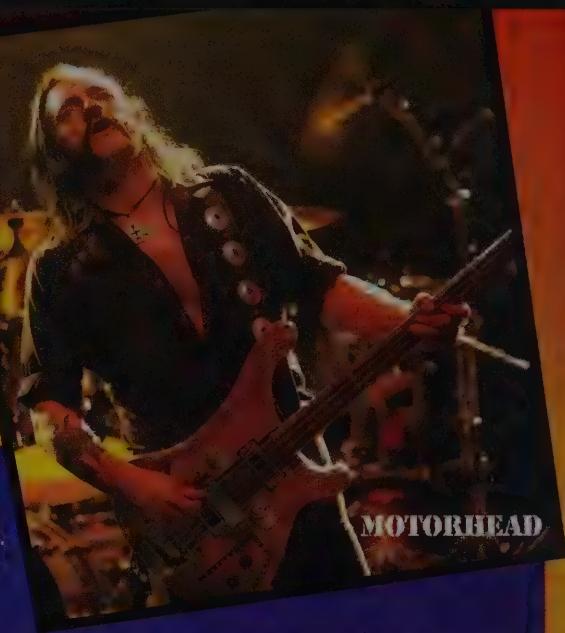
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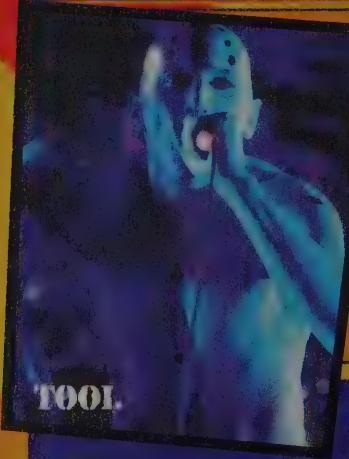


## 32. MOTORHEAD:

The sight of Lemmy on stage, his neck straining upward as he growls into a microphone positioned precariously above his head, is one of the classic visions of the hard rock world. Yet for all their on-stage dynamism and surprising album dexterity, Motorhead have never received their proper degree of respect from the American metal community. Maybe it's because their inherently basic approach has always failed to ignite or inspire older fans weaned on the more complex and strident sounds of Zeppelin and Sabbath. Maybe it's because their rough 'n tumble style has been just too abrasive for radio and MTV. Or maybe it's just because Lemmy's ugly mug and sandpaper vocals just haven't hit a responsive nerve within the more "sedate" members of metal society. Their loss! The fact is that few bands have produced more quality music over a longer period of time than this ageless English war-horse. And in case you were wondering, *Ace of Spades* remains an all-time metal anthem, one that is still cranked out at every live Motorhead performance.



MOTORHEAD



TOOL

## 31. TOOL:

Backstage, far away from the festering commotion outside, Tool members Maynard James Keenan (vocals), Danny Carey (drums), Adam Jones (guitar) and Justin Chancellor (bass), were quietly going about their business, seemingly oblivious to the riotous state of affairs created by their latest sold-out live appearance. They proceeded with tuning their instruments and limbering their voices, partaking in the various time-honored rituals that seemingly every rock performer does prior to each and every concert. Little could anyone have guessed from the band's rather mundane pre-show activities that only a short time later two hours of barely controlled musical mayhem would commence. Taking to their eerily lit stage and delivering one of the most intense, probing and exhausting shows around, Tool knows the art of in-concert dynamics like few others, continually probing the dark side of the human soul with soul-crunching power and brain-ripping lyrical invectives. But it was the band's best-known, MTV-friendly material, particularly such creepy-crawly odes as *Sober*, *Prison Sex* and *Stinkfest* that drew the already ecstatic crowd to an even higher plateau, turning them into a frothing mob ready to answer Tool's every clarion call.

## 30. SYSTEM OF A DOWN:

With their unusual sound—which features politically-inspired rhetoric and Middle Eastern flavorings to further spice up their uniquely presented metallic ideals—as well as their distinctive look, System Of A Down has now become one of the true stellar attractions of the contemporary music scene. But it was their headline-grabbing summer of 2005 run as arena-filling superstars that seemingly finally solidified System's hold on the public consciousness. As soon as they took the stage each night amid a dizzying array of lights that seemed to work in perfect conjunction with the staccato beats of the band's heavy-handed sound, it was apparent that SOAD were prepared to pull out all the proverbial stops in order to provide their fans with a musical feast for the eyes and ears. Daron Malakian's guitar thunder and charismatic stage-maneuvers instantly drew the audience's attention, but despite the highly theatrical nature of his stage presentation, it was left up to vocalist Serj Tankian to serve as the unquestioned focal point of System's on-stage musical proceedings. Pouring his heart into each note he sang, and then gently cajoling the frenzied crowd with his between-song banter, there was no doubt that this was a true rock and roll star.

## 29. OZZY OSBOURNE:

These days, as he tours the world behind his latest solo disc, *Black Rain*, it's hard to go anywhere outside of a Middle Eastern stronghold without having the words, music and face of Ozzy Osbourne come at you from seemingly every available angle. After more than 35 years of ruling the rock world as the Metal Godfather, the inimitable Ozz has finally gotten his "act" to the mainstream... and the mainstream has loved it! Thanks to the incredible success of his recent TV series, *The Osbournes*, (which promises to continue on *forever* through re-runs), Ozzy has become a true cultural icon, a rocker known to both blue-haired grannies in Iowa and leather-wearing dudes along the Sunset Strip. As both a solo performer and as the once-and-future frontman for the legendary Black Sabbath, Ozzy has seen and done it all, with his wild off-stage and on-stage antics having become the stuff of rock and roll legend. After all, this is the guy who once bit the head off of a bat while in mid-concert frenzy... and had to undergo a series of painful rabies shots as a direct result of that action.



OZZY



66 HIT PARADER



SYSTEM OF A DOWN



## 28. RAGE AGAINST THE MACHINE:

Politically savvy, righteously indignant, musically bombastic, socially relevant, liberally leftist, artistically brilliant... Rage Against the Machine were all that, and more! Throughout the '90s on such albums as *Evil Empire*, *The Battle of Los Angeles* and *Renegades*, this band combined their high-minded principles with nimble-fingered metallic ideals—and even a touch of rap “attitude”—to emerge as one of the most respected and successful bands of their era. For guitarist Tom Morello, vocalist Zack de la Rocha, bassist Tim Cummorford and drummer Brad Wilk, rock and roll was more than merely a means of expression, it was an outlet through which to vent their frustrations and expose millions to their heart-felt beliefs. Rage Against the Machine’s songs perfectly reflected their “us against them” persona. From *Bulls on Parade*, *People of the Sun* and *Bullet in the Head*, this unit took on anyone, anywhere, at any time... and usually emerged victorious. And, make no mistake about it, their targets were never weaklings... they ranged from the influential PMRC, to the United States government itself. At one memorable show—the 1993 *Lollapalooza* stop in Philadelphia—the band stood on stage naked with tape over the mouths to protest the government’s attempts to “silence” the message of rock music. And, best yet, they’ve now chosen to reform on various occasions—such as the 2007 Coachella Festival—to provide today’s fans with a taste of their unique rock and roll “medicine.”

## RAGE AGAINST THE MACHINE

## 27. DEEP PURPLE:

It was a classic scene of mid-'80s hard rock bravado. Deep Purple’s backstage door was sealed tight. A beefy security guard stood firmly in front of the portal with an intimidating scowl on his face. From the other side of the locked sanctuary sweet guitar sounds were emanating, cutting through the dank arena atmosphere like the proverbial hot knife through butter. “He’s in there,” a record label executive said in hushed tones of reverence, as if not to disturb the maestro behind the guarded entrance. Just then, as if on cue, a flurry of trademarked notes could be heard—then silence. Minutes passed. The drama built. Finally the door burst open and the thin, black-clad figure of Ritchie Blackmore emerged, his snow-white Stratocaster in hand. He dismissively and unsmilingly passed by the entourage that had gathered near Deep Purple’s dressing area and joined his bandmates for a pre-concert meeting in an adjoining room. As Blackmore walked by, all eyes lit up around him. In the music biz, they call it Star Quality. Some guys have it—most don’t. Blackmore has always had it in spades.

## 26. PANTERA:

The year was 1996. It was an hour before showtime and Pantera’s Dimebag Darrell and Vinnie Paul were standing in the crowded basement of a faceless Midwestern arena talking with a group of local radio contest winners. As the assembled throng of perhaps a dozen invited guests shifted nervously from foot to foot as they awaited to ask the pair of rockers their various questions, the brothers—who were the band’s guitarist and drummer—seemed totally at ease. It was obvious they were loving the attention being showered upon them, as well as the chance to just hang out with some of their ardent supporters. When posters and photos were shoved under their noses, they signed ‘em with a smile, and when they were asked “How loud do you play?” for the tenth time that evening, they did their best to answer as politely as possible. It was abundantly clear that Pantera remained totally infatuated with every aspect of their rock and roll craft. As they toured the nation, Dime and Vinnie, vocalist Philip Anselmo and bassist Rex Brown rested comfortably with the notion that they could go one-on-one with any other member of the metal army... and emerge victorious.

## 25. DISTURBED:

Despite all that he and his band have already accomplished in the rock and roll world, Disturbed’s David Draiman still feels like he has something to prove. It doesn’t seem to matter to the chrome-domed frontman that his unit’s three discs, *Down With the Sickness*, *Believe*, and *Ten Thousand Fists*, have sold a combined total of over five million units—Draiman still seems to amble through life with a perpetual chip on his shoulder. Mind you, it’s not like the singer comes off as feisty or combative... at least when he’s off stage. Rather, his demeanor is more one of cerebral confidence. But bubbling just under the surface is a boiling cauldron of insecurity that is put on the line each time Draiman takes the stage along-side bandmates Dan Donegan (guitar) and Mike Wengren (drums). That stage outlet has indeed served as the perfect foil for Draiman’s multi-faceted persona. As Disturbed have toured the world, their vocalist’s charismatic on-stage personality and dynamic behind-the-scenes approach have helped take this Chicago-based unit from the ranks of “promising metal upstarts” to the true elite of the modern music form.

PANTERA

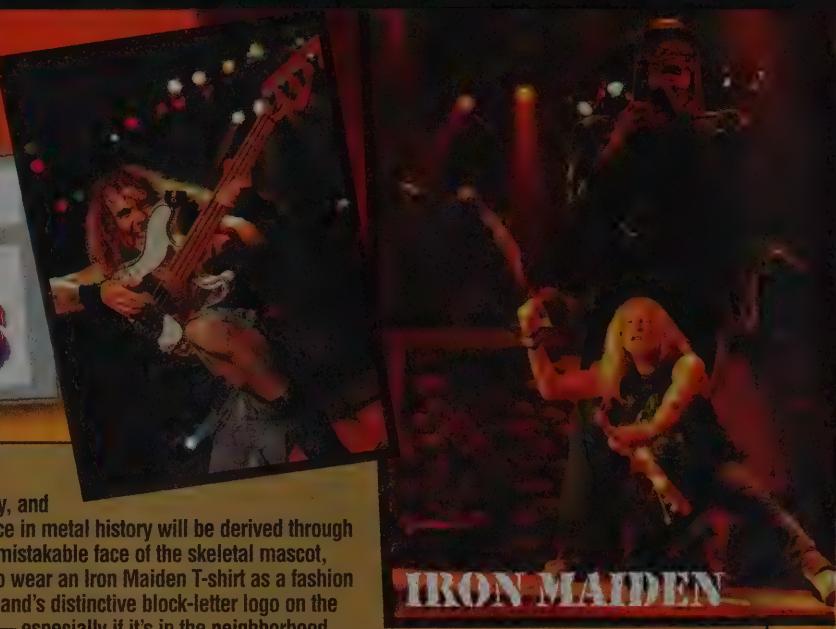


DISTURBED



## 24. IRON MAIDEN:

On stage, Iron Maiden have always been the kings of high energy, and high drama. But, in a strange way, perhaps their true lasting place in metal history will be derived through one of their constant tour companions... a T-shirt bearing the unmistakable face of the skeletal mascot, Eddie. Indeed, much can be read about someone who chooses to wear an Iron Maiden T-shirt as a fashion statement—especially one of those long-sleeve types with the band's distinctive block-letter logo on the front and Eddie's hideous face on the back. If they're with a date—especially if it's in the neighborhood mall or on the way to a chick-flick movie screening—it loudly and proudly proclaims that the wearer has no interest in being there. If, however, that said-same garment is worn when attending a rock concert—be it a Maiden show or a performance by just about any other metal band on Planet Earth—it boldly states that its wearer clearly knows their stuff about great rock and roll. Such is the power of Iron Maiden... and never forget it!



## IRON MAIDEN

## 23. ROLLING STONES:

It is the proverbial eye of the hurricane—that spot of unexpected tranquility in an otherwise hectic and crazed environment. It is the spacious backstage area reserved for the Rolling Stones—along with their sizeable entourage—in each arena and stadium in which they perform. All around this legendary band chaos seems to reign; teams of technicians scurry about to make sure the massive lighting rigs and miles of electrical circuitry are properly wired. Legions of roadies move around the group members like a well-oiled machine, carting everything from huge equipment crates to delicate tuning devices. Over two hundred staff workers are employed each night to perform the sundry activities needed to put on the Stones' massive show. In addition, another hundred "day workers" are hired in each and every tour city to assist in the building of the band's massive 250 foot stage, and to help take care of the countless other little necessities that distinguish any Rolling Stones tour. But sequestered in their huge, tightly-guarded backstage area, Mick Jagger, Charlie Watts, Ronnie Wood and Keith Richards seem virtually oblivious to the frenzied activity that surrounds them. They're busy shooting pool, playing video games, reading financial reports or merely visiting with friends in one of their lushly appointed hospitality rooms. After more than 40 years on the road, the Stones certainly know how to do things right!

## 22. NIRVANA:

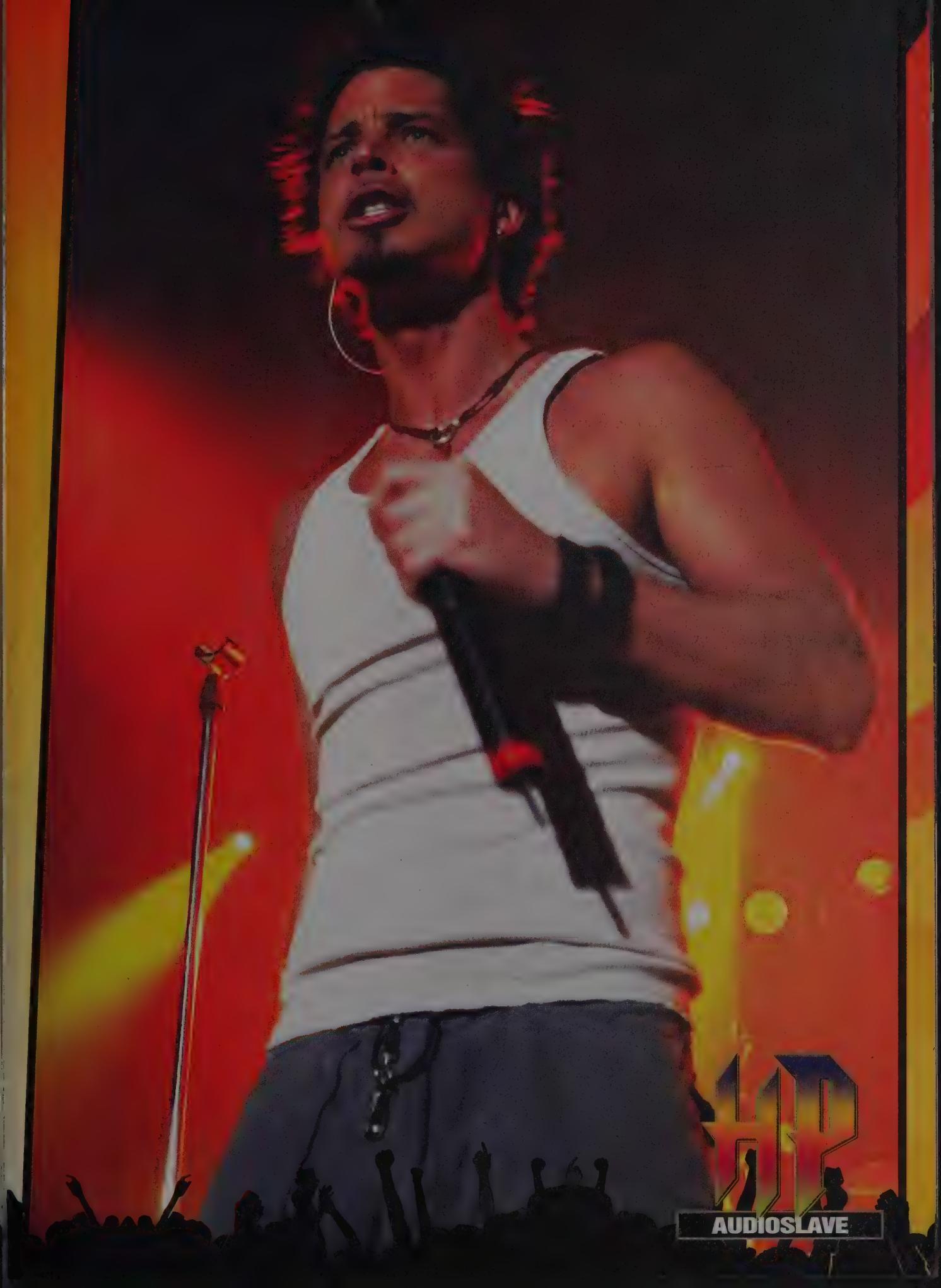
When Nirvana's first major label album, *Nevermind*, was unleashed upon an unsuspecting world in 1991, few could have gauged the degree of societal, cultural and musical impact it would have upon the American rock and roll landscape. At that time, the last vestiges of the '80s hair-metal movement were still holding court, with bands like Poison, Warrant and Motley Crue still believing the world was theirs for the taking. Within months, the face of the contemporary music scene was to be forever changed by the ground-breaking efforts brought forth by vocalist/guitarist Kurt Cobain, drummer Dave Grohl and bassist Krist Novoselic. While they quickly became the toast of the music world, with best-selling albums, precedent-shattering videos and sold-out tours, the members of Nirvana never embraced what had become accepted as the "rock and roll lifestyle." They shunned the spotlight, shunned the media and shunned the normal perks that were associated with being Rock Gods. Quite simply, in a business too-often filled with egomaniacal performers who are convinced that the stars and planets circle around them, the members of Nirvana stuck out like sore thumbs. After all, how many other bands would have turned down the chance to participate in a national stadium tour with the biggest band of their era, Guns 'N Roses, simply because they didn't like that tempestuous act's attitude towards women?

## NIRVANA

## 21. AUDIOSLAVE:

Though their sojourn through the rock stratosphere came to a crashing halt in 2007, the impact that Audioslave had upon the 21st Century hard rock world was enormous. We recall seeing them for the final time: As these four took the stage amid the ear-splitting cries of adulation emanating from their frenzied following, it was easy to see that Audioslave was truly operating on a level all their own. Tearing immediately into the heavy riffs of *Set It Off*, the band proceeded to roar through a blistering two hour set that left fans gasping for breath. In addition to presenting material from all three of their albums, the band offered a generous amount of material made famous by their previous units—Rage Against the Machine and Soundgarden—with the crowd eating up every note as if it was manna delivered directly from rock and roll heaven. With guitarist Tom Morello continually wowing the crowd with his six-string histrionics and the band's rhythm section laying down a fundamental groove, the show was a non-stop thrill fest from first note to last. But it was unquestionably the charismatic, power-lunged vocalist Chris Cornell who kept the crowd's attention riveted throughout the performance; no one present could deny his stellar quality.

## AUDIOSLAVE





## 20. STONE TEMPLE PILOTS:

The year was 1998, and Scott Weiland couldn't wipe the smile off of his freshly-shaven face. The Stone Temple Pilots' then-off-troubled vocalist was sitting backstage only minutes before going out to perform his first concert in over a year with bandmates Dean DeLeo, Robert DeLeo and Eric Kretz. He held a lit cigarette in one hand, while continuously running the other through his thick shock of crimson red hair in a fit of thinly veiled nervous tension. Throughout it all, Weiland kept a fast-paced conversation going with anyone within earshot, casting off-color jokes to the roadies and guitar techs as they scurried by, and talking warmly with a variety of friends and media types who had gathered to wish him well. It certainly seemed to all in attendance that he was just trying his best to enjoy the experience of once again being healthy, happy and doing what he loved more than anything else—making music with STP. It was certainly no secret that Weiland's '96 drug bust had created a sizable rift within the group, and many rumors indicated that the DeLeo brothers had grown sick and tired of putting up with Weiland's "childish" actions. But as soon as reports emanating from Weiland's rehab facility indicated that the singer had truly kicked his nasty habits, STP was back together and ready, willing and more-than able to hit the road.



## 19. SCORPIONS:

Rudolf Schenker sat in the Scorpions virtually empty pre-concert dressing room surrounded on all-sides by Flying V guitars. Everywhere one looked there were "Vs"—in guitar cases, in racks, on stands. There were black ones, white ones, black and white ones, all pristine, shining examples of the guitar maker's craft. Schenker lovingly picked up a particular gold "V" that was in a case before him and plugged it into the small, portable amplifier that stood at his feet. Almost instantly the sharp, chugging rhythms of a Scorpions tune could be heard pulsating off of the dressing room walls. "Nothing sounds like a Flying V," Schenker said excitedly, as if he were making that discovery for the first time. "Sometimes I think these guitars have as much to do with the band's success as we do." Just then the door popped open and fellow guitarist Matthias Jabs strolled in with a big smile on his face and one of his trademark axes—a striped Gibson explorer—in his hands. Evidently Jabs was having some trouble with the strings on that particular instrument, and after engaging Schenker in a brief conversation—in the band's native German—the pair each let out a hearty laugh and headed their separate ways. "Matthias didn't want me give out any of our secrets," Schenker joked as soon as Jabs had departed. "He knows that you'd print them all in Hit Parader, then everyone would sound like the Scorpions."

ALL LIVE SHOTS BY ANNAMARIA DISANTO

## 18. SLAYER:

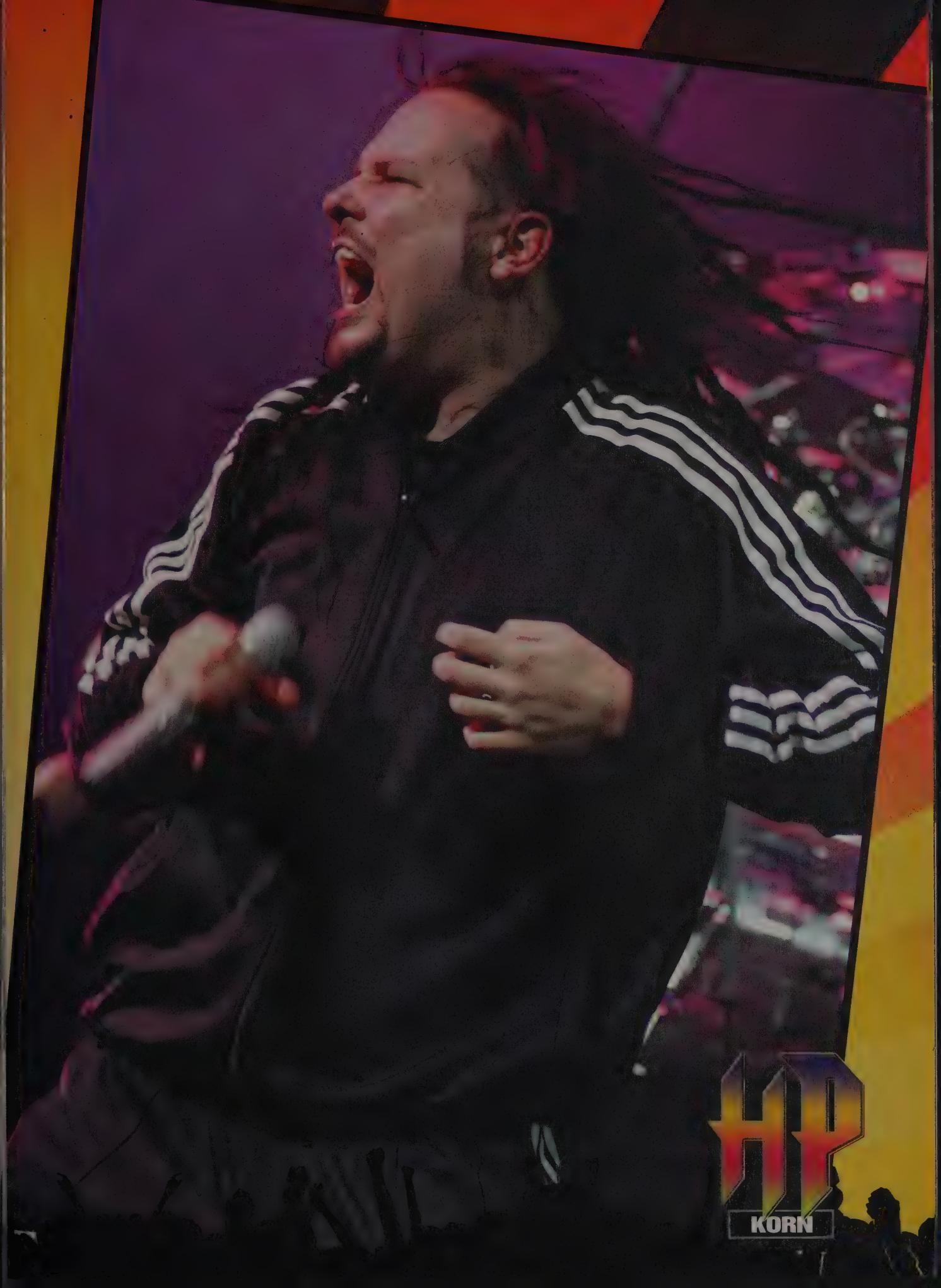
As they stood on stage surveying the 15,000 fans that had gathered at that night's offering of their 2006 *Unholy Alliance* metal extravaganza, the members of Slayer could barely contain their satisfaction. Such a positive display of emotion usually isn't big on this legendary unit's agenda. But as they stood there, metallic masters of all they surveyed, it was difficult for Tom Araya, Kerry King, Jeff Hanneman and Dave Lombardo to mask their obvious pleasure. Slayer were once again sitting atop the metal world. Virtually every soul in the packed facility was on their feet, cheering the intense, unforgiving sound that has been this hallowed brigade's calling card for the last two decades. Slayer sensed that they had this crowd eating out of the palm of their collective hand, and they were enjoying every second of it. The unit's classic array of power-packed tunes had drawn an amazingly frenzied response from the assembled throng, with the instantly familiar refrains of Slayer metal meal tickets drawn from classic albums like *Reign In Blood* and *South of Heaven* getting the crowd's juices flowing to an almost animalistic state. Certainly, it was clear to anyone with ears that these Master Blasters



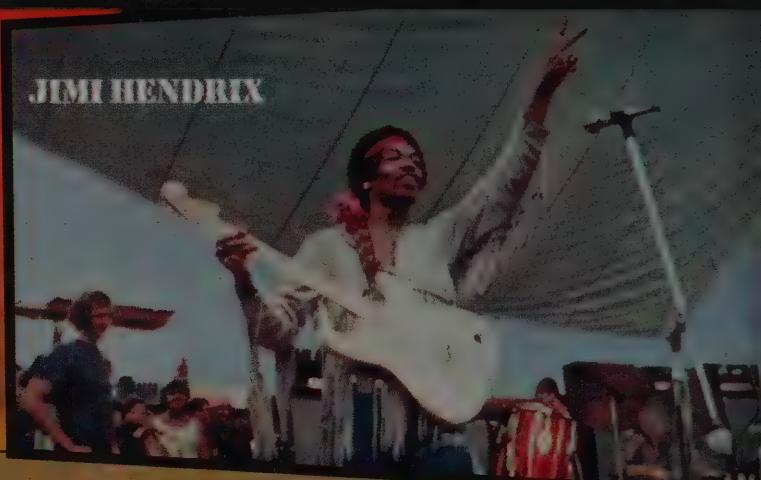
## 17. KORN:

As Korn have toured the world during their 15 year career, they've often been greeted by crowds brimming with admiration for the originality and energy this West Coast band has continually brought to their on-stage work. Those fans have always known that Jonathan Davis and his boys were willing to do whatever it took to deliver the maximum alterna-metal blow that night. As shown throughout their most recent seat-filling *Family Values* road outing (in support of their non-titled new disc), the group's explosive set was a textbook example of arena-styled excess melding with carefully calculated hard rock mayhem. Indeed, with Davis controlling center stage, and guitarist Munky laying down an impenetrable barrage of seven-string guitar thunder, Korn's show was stylish, heavy and always on the cutting edge. Tearing through such crowd-pleasing tunes as *Got The Life*, *Make Me Bad*, *Freak On A Leash*, the group's performance proved that their style of rock is still very much alive and well.





KORN



## 16. JIMI HENDRIX:

Jimi Hendrix was rock and roll's master showman... and it's master shaman. Among the true legends of rock and roll history, few have managed to stand the test of time better than Hendrix. Though his moment in the blinding spotlight of stardom was amazingly brief, and while he died in 1970 at the tender age of 27, Hendrix' myriad accomplishments have continued to grow in significance with the passing years. His incredible instrumental virtuosity, his Jimi Dandy stage demeanor, his "voodoo chile" persona and the fact that he was a black man operating with the confines of a decidedly white man's world, all added up to make him a truly unique personality in the hallowed annals of rockdom. In many ways it is safe to say that without Hendrix' ground-breaking, precedent-shattering accomplishments much of what would later transpire in the contemporary music world would have been unimaginable. Perhaps only the Beatles themselves had more of a lasting impact on the rock scene than this left-handed guitar wizard from Seattle. While to a great extent today's rock universe seems to have turned its back on the kind of flash and virtuosity that were Hendrix' calling cards, many of today's biggest stars continue to site his work as a primary motivation for their first forays into the music world.

## 15. ALICE IN CHAINS:

It was a scene caught-in-time during Alice In Chains' early-'90s prime. The crowd waiting for the then-fast-rising grunge band to take the stage was certainly anxious for their heroes to arrive. In fact, one might say that they were downright unruly. As tapes of Soundgarden and Metallica permeated the hall trying to calm the proverbial savage beast housed within the 3,000 fans that had gathered together, it was obvious the pulsating beat was having the exact opposite effect. Two beefy long-haired rockers wearing identical Guns N' Roses T-shirts got into a fist-flying free-for-all at the back of the hall, causing the unsuspecting bodies surrounding them to scurry for safety. Backstage, vocalist Layne Staley, guitarist Jerry Cantrell, bassist Mike Inez and drummer Sean Kinney were oblivious to the activity brewing out front. They were wrapped up in their own little world of pre-concert preparation. As soon as they took the stage, however, things began to hit their stride. AIC roared through a selection of tunes, and the crowd's hostile energy seemed to be absorbed by the group's sonic attack. As such hits as *Them Bones*, *Would?* and *Man In The Box* were presented in awe-inspiring fashion by these Seattle rockers, the fans seemed swept up in the sheer power of their performance. It was a special night presented by a very special band.



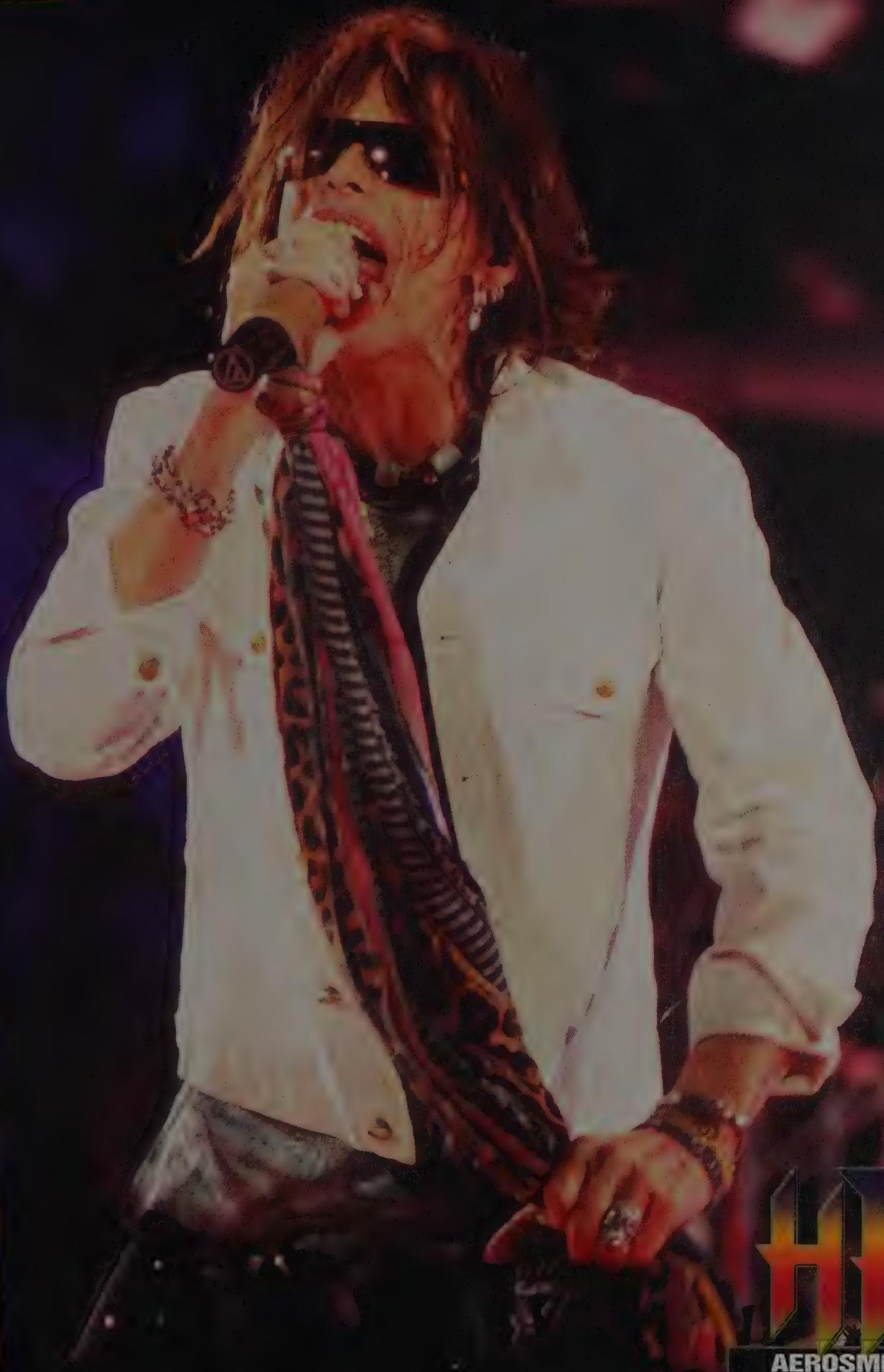
## ALICE COOPER

## 14. ALICE COOPER:

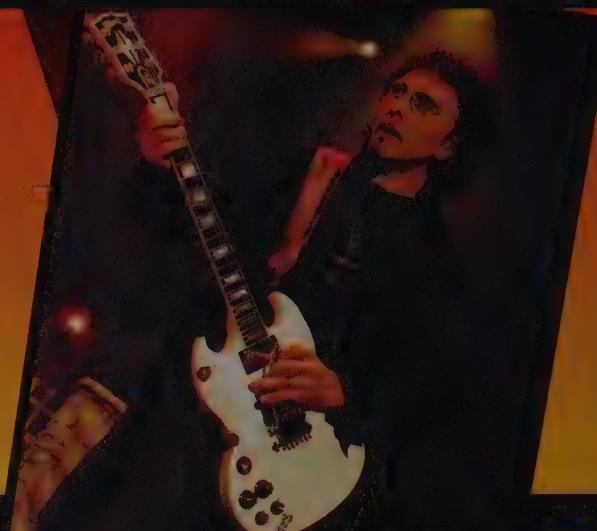
Back in the late '60s, Alice Cooper was the Big Bang of shock rock outrage. Prior to the arrival of this intentionally androgynous, Detroit-based hard rock "monster," socially-unacceptable rock and roll behavior generally consisted of the Stones singing about spending the night together, or ribald backstage tales of Zeppelin attacking some female follower with a mud shark. But all of that began to seem positively tame when the likes of Alice Cooper (which began as the band's name, but soon became linked directly to that unit's stringy-haired, heavily mascaraed vocalist) started to present their distinctly different stage presentations, which frequently included everything from theatrically-staged "beheadings" to well-rehearsed trips to the "electric chair." In truth, the likes of these rock and roll happenings had not been witnessed since the fall of the Roman Empire some 2000 years earlier.

## 13. AEROSMITH:

Perhaps Aerosmith's great rock and roll accomplishment is their record for presenting more than three decades of on-stage brilliance. These days, despite their on-going road presence, you might get the impression that this legendary livesome are little more than a "greatest hits" factory—a band that releases either a live or studio compilation of their past accomplishments on an annual basis, and then tours incessantly behind them. But while those in charge of their glorious past may well be milking the proverbial Aero-cow dry, let's never forget that this band which came to life with the release of their legendary single *Dream On* waay back in 1973, today remains as viable and buyable as *any* band currently operating in the hard rock market place. Sure Tyler had Mick's lips and Perry had conveniently borrowed Keith's guitar swagger, but Aerosmith never needed to rely on *anyone* or *anything* in order to garner a lion's share of attention. After all, they were playing *American* music—the blues—in a distinctly *American* way. What the Stones and Zeppelin may have had to pick up second-hand, Aerosmith seemed to have had injected directly into their music-starved veins.



SHD  
AEROSMITH



**BLACK SABBATH**

## 12. BLACK SABBATH:

Black Sabbath guitarist Tony Iommi, vocalist Ozzy Osbourne, bassist Geezer Butler and drummer Bill Ward really never give a flying flip about what the rest of the rock and roll world thought of them. From their earliest days in 1970, right up through their most recent *Ozzfest* incarnations, they've remained a band clearly able to stay one step above the fray. However, a funny thing has happened to the Sabs during their 38-year reign as the ultimate metal masters; generations of angry, frustrated kids have turned Black Sabbath into metal's patron saints. Their music has remained unlike anything anyone else has ever played—loud, dark and cumbersome, with ear-blasting riffs, slightly-satanic lyrical imagery and song titles drawn straight from Grade-B Hollywood horror flicks. Indeed, the Sabs have been at the epicenter of a musical revolution that has literally and figuratively rocked the world to its very core.

## 11. JUDAS PRIEST:

Hailing from the same home town as Black Sabbath (Birmingham, England), but arriving on the rock scene in 1975, some half-a-decade behind their metallic forbearers, initially cast Judas Priest in the light of striving younger brothers to many followers of metal machinations. In addition, their dependency on outlandish stage props—including 30 foot-high walls of amplifiers—always provided them with a certain Spinal Tappish "feel"... one further expounded by their affinity for wearing black leather stage outfits and riding customized Harley motorcycles. But, the fact is that such happenstances should really have little relevancy upon dictating the true impact that the Priest Beast has had on establishing the musical and cultural parameters of this thing called heavy metal. In fact, in any number of ways, Priest in concert has epitomized the metal form as no band has done before—and as no band has done since. With their penchant for creating wall-shaking album showcases in addition to their unmatched theatrical stage flair, these British Bashers have proudly stood their ground as the ultimate metal machine.

## 10. MARILYN MANSON:

A throng of perhaps 2,000 strangely dressed teens—many wearing garish, somewhat outdated "goth" makeup—had begun to gather outside of the sold-out arena. They weren't necessarily there to cause trouble or even to be noticed—clearly, more than anything, they were there to be around others who shared their fears, their frustrations and their decidedly different perspectives on life. In time, thousands more of their friends and like-minded souls would join them, eventually swelling their ranks to more than 5,000. Clearly, this was a gathering-of-tribes, an assembling of society's wanna-be outcasts and outlaws, all gathered together in one place at one time with one express purpose in mind... to be part of the Marilyn Manson experience that would take place later that evening. Indeed, these fans were not there to just witness the show—they were there to partake in it. Through their outlandish appearance and defiant stance, they signaled to all with whom they came in contact that this was their night to shine, their chance to hang out with heavy metal's Public Enemy #1.

## 9. MOTLEY CRUE:

There was a moment in the mid-'80s when Motley Crue was unquestionably the biggest, baddest, most important band in the hard rock world. While cynics sneered at their overtly sexist, outwardly hedonistic, blatantly simplistic style, there was no doubt that the Crue had hit a responsive nerve within the teen-aged masses of the world. Their sing-along metal anthems, their pretty-boy good looks and their bad boy image helped foster the notion that the Motley men were the true modern-day metal warriors, a group capable of taking the hard rock form to never-before imagined heights. To some extent this rhetoric proved true—such Crue discs as *Dr. Feelgood* and *Theater Of Pain* shot Nikki Sixx, Mick Mars, Vince Neil and Tommy Lee to the pinnacle of rock stardom—though some critics remained unconvinced of the band's lasting impact upon the rock form. Almost as soon as their debut album, *Too Fast For Love*, had been released back in 1983, Motley Crue established themselves as a band that would either instantly crash in flames, or revolutionize the American hard rock scene. Though many predicted dire consequences for the band, stating that they displayed minimal musical talent and that the impact of their on-stage theatrics would quickly wear thin, it soon became evident that the Crue was destined to almost single-handedly turn their home town of L.A. into the epicenter of the '80s rock world. Underneath their mounds of hair, frightful stage makeup and artfully ragged clothes, lurked the heart of true rock and roll mercenaries—guys that would do just about anything in order to make it to the top.

**MOTLEY CRUE**



Marilyn  
Manson

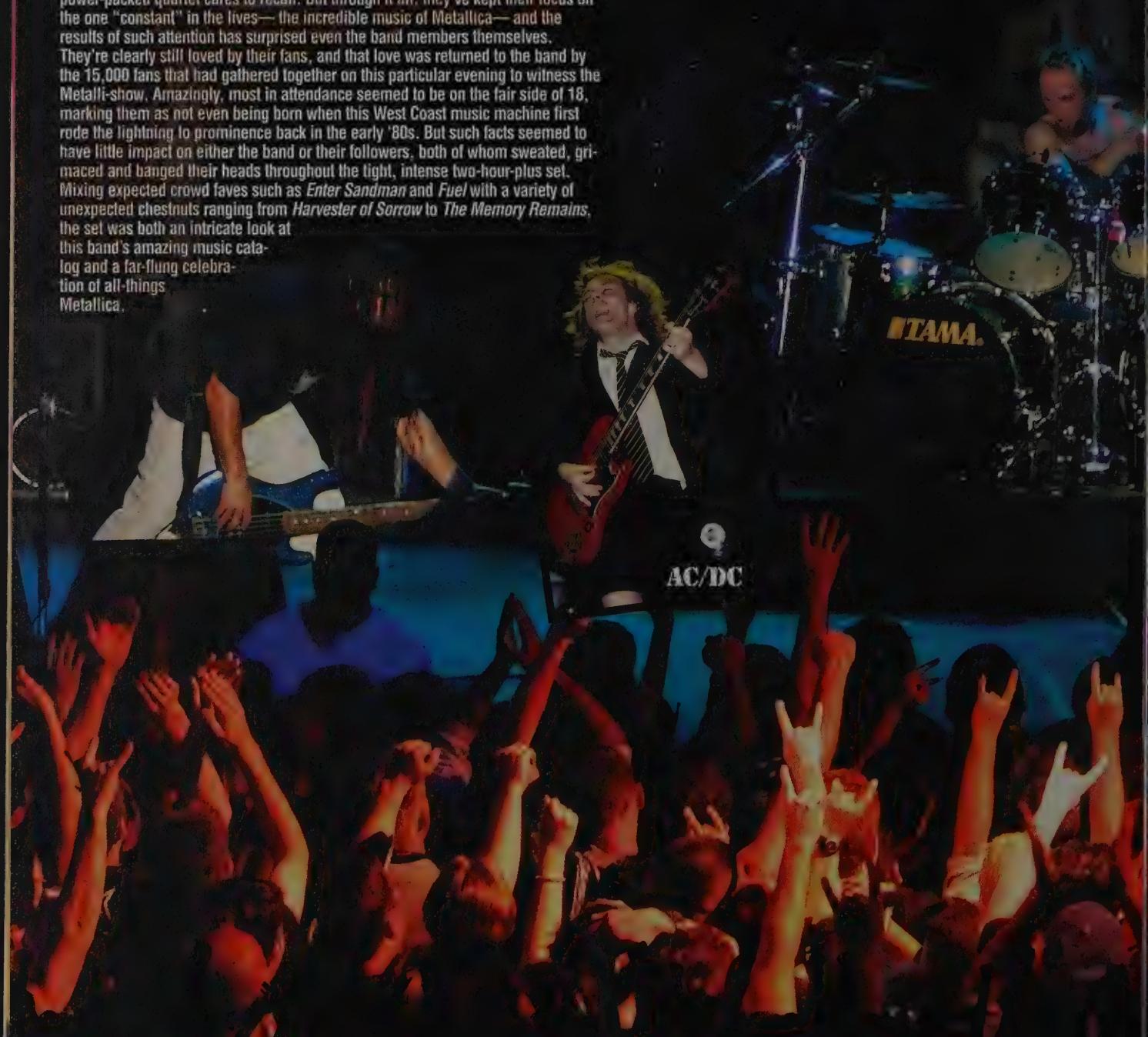


## 7. AC/DC:

For many long-time rock fans, AC/DC will always be epitomized by the sight of schoolboy shorts and the rollicking sound of *Highway to Hell*. But as anyone who has ever witnessed this Thunder From Down Under in action well knows, there's more to this lot than that. Each and every one of their shows had a special magic: Angus Young, in all his knock-kneed glory, toting a cherry red Gibson SG that at times seemed bigger than he was. The show might have barely begun, but already the pint-sized axe demon would be sweating like he had just gone 15 tough rounds with the lightweight champion of the world. The know-'em-like-the-back-of-my-hand songs would be spit out in rapid-fire order—barely giving the audience time to grasp and absorb the sonic assault that was coming their way. Each tune was raw, rude and rocking, and from first note to last Angus would be a whirling dervish, a non-stop cyclone of frenetic activity, as he rolled on the floor, pranced about the stage, and finally, climactically, dashed to the arena's upper deck in mid-song while never missing a lick.

## 8. METALLICA:

When you consider that Metallica have been laying down their own brand of metallic law for well over two decades, it's amazing to see the dedication they still have for their hard-rocking craft—especially on stage. During their 25 years of metal domination they've traversed the globe more times than any member of this power-packed quartet cares to recall. But through it all, they've kept their focus on the one "constant" in the lives—the incredible music of Metallica—and the results of such attention has surprised even the band members themselves. They're clearly still loved by their fans, and that love was returned to the band by the 15,000 fans that had gathered together on this particular evening to witness the Metallica-show. Amazingly, most in attendance seemed to be on the fair side of 18, marking them as not even being born when this West Coast music machine first rode the lightning to prominence back in the early '80s. But such facts seemed to have little impact on either the band or their followers, both of whom sweated, grimaced and banged their heads throughout the tight, intense two-hour-plus set. Mixing expected crowd faves such as *Enter Sandman* and *Fuel* with a variety of unexpected chestnuts ranging from *Harvester of Sorrow* to *The Memory Remains*, the set was both an intricate look at this band's amazing music catalog and a far-flung celebration of all-things Metallica.



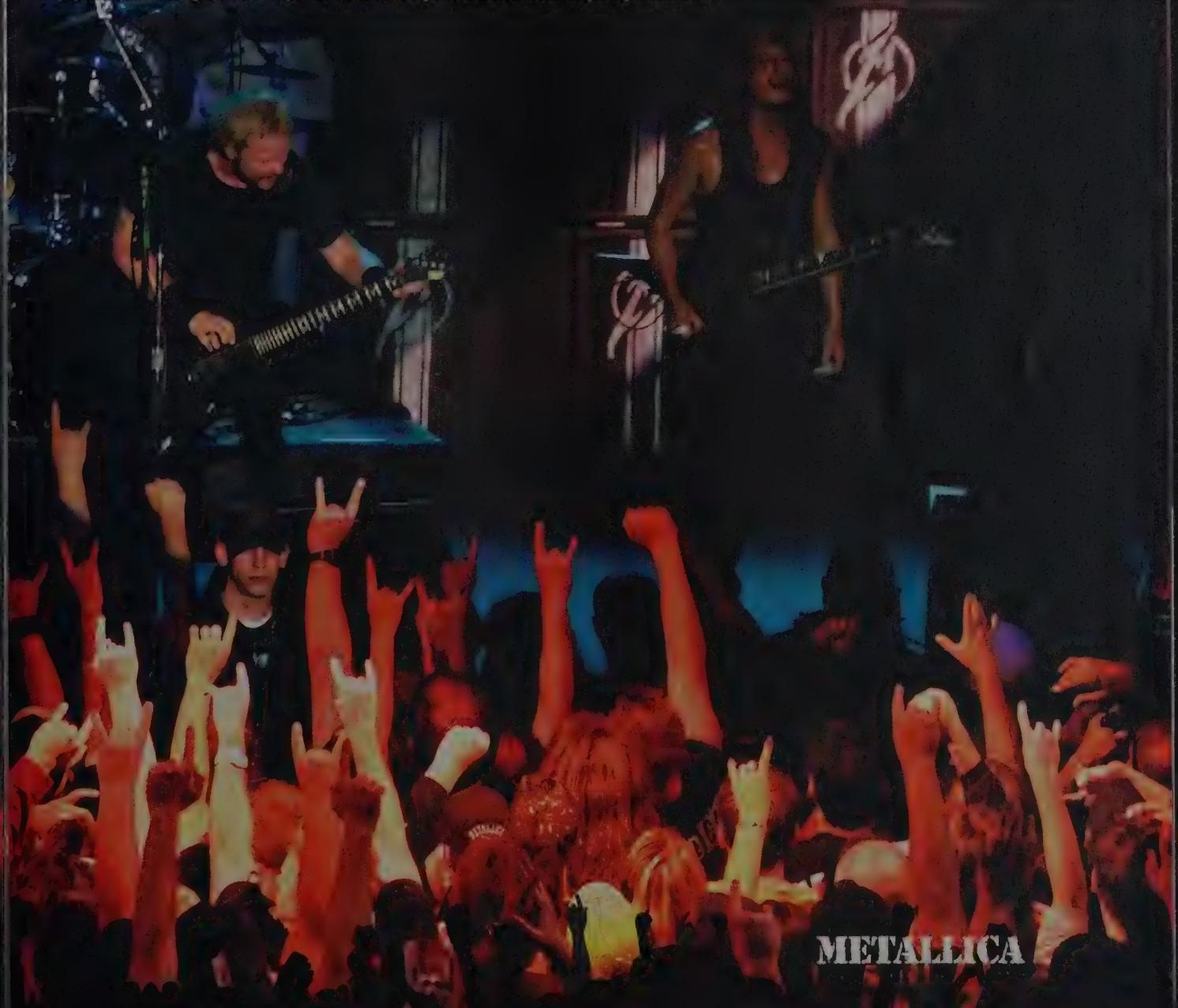
## 6. SLIPKNOT:

Attending a Slipknot concert is quite unlike anything else known to mortal man. It's almost akin to experiencing *A Clockwork Orange* as rock musical—a very intense, bordering-on-the-insane kind of metallic musical. Rather than being directly linked to other music-oriented events, a Knot show bears a striking resemblance to stepping into an alien hive—a place where a collective consciousness seems to both pervade and control the proceedings. To those in-the-know—which thankfully seems to be a vast majority of those in attendance at any given Slipknot show—this decidedly different ambiance seems to be embraced like a long-lost love. But for those perhaps not fully initiated into the severity and intensity of the Slipknot shock-rock experience, encountering the masked, uniformed images of these nine rockers, as well as confronting the incredibly intense sound barrage they create, is a situation clearly not designed for the faint-of-heart.

## 5. QUEEN:

When Queen first hit the hard rock world like a sucker punch to the chin in the early '70s, no one had ever before seen the kind of pomp and circumstance that this British band brought to their stage proceedings. Preening, prancing frontman Freddie Mercury was fond of adorning himself in harlequin-colored spandex outfits while guitar maestro Brian May held up his end of the fashion bargain by often wearing outfits that resembled left-overs from the famed *Seinfeld* "puffy shirt" episode. Combined with Queen's unmatched ability to present complex, quasi-operatic masterworks like *Bohemian Rhapsody*, as well as power rockers like *Now I'm Here*, the band's look made them the unmatched princes of pomp-rock. At least when the likes of Zeppelin first rode over the rock horizon, critics could immediately cajole or crucify them for their bastardized attempts to over-amplify time-tested American blues riffs. But with Queen it was different. Yes, there were some superficial similarities to Zeppelin, where the more bombastic elements of that group's sound provided a foundational element for the Queen attack. But housed within this regal band's style were also strains of classical music, touches of jazz and snatches of ol' 'tin-pan-alley' pop that immediately served to separate them from *anyone* else on the contemporary music front.

## SLIPKNOT





## 4. LED ZEPPELIN:

While today it often seems as if a rock and roll band needs to rely on at least some degree of outrage, if not outright insanity, to generate "heat" in some music circles, Led Zeppelin always proudly stood as the ultimate example of a group placing substance over flash. Indeed, on stage these four incredible musicians wove a magical musical web that was equal parts ethereal beauty and balls-out bombast. While in retrospect, we could probably have lived without the 20 minute drum solos (sorry, Bonzo), as well as much of Plant's incessant open-shirted preening, upon the concert stage nobody ever did it better than the Mighty Zep. By taking old blues licks by greats like Willie Dixon and Robert Johnson, adding their own distinctly-European artistic flavorings, and then simply amplifying the whole melange beyond the point of immediate recognition, Zeppelin created an entirely new musical form. What some short-sighted critics of that time had labeled as "unimaginative" quickly proved to be just the opposite; it was the perfect musical style with which to herald rock's new age. It was loud, it was brash, it was the opiate of the masses. Perhaps more than anything else, it was Led Zeppelin.

## 3. GUNS 'N ROSES:

Perhaps the greatest appeal of Guns 'N Roses in their early '90s on-stage prime was that each and every concert that Axl, Slash, Duff and the boys put on was like a car wreck waiting to happen. Would Axl loose it and jump into the crowd? With Slash's off-stage predilections keep him from giving his best? Would the whole shebang just implode upon itself like one of those out-of-date Vegas hotels? But on those nights when the stars were aligned just right, and the metal gods were smiling down upon them, no band ever cranked it up and let it fly with the style, spirit and energy of these Top Gunners. Back at the peak of their artistic and commercial powers it probably would have made the members of this now-legendary unit laugh out loud to be told that two decades after their historic *Appetite For Destruction* was unleashed upon the metal masses, they'd be viewed as one of the most important and influential bands in hard rock history. It most likely would have amused them to be informed that despite the fact that they'd record only one truly classic disc, that they'd be ranked among the most hallowed names in metal annals. But that's just the way it was, is and will always be for G'NR—laughing in the face of controversy, instability and disaster.



## GUNS 'N ROSES

## 2. VAN HALEN:

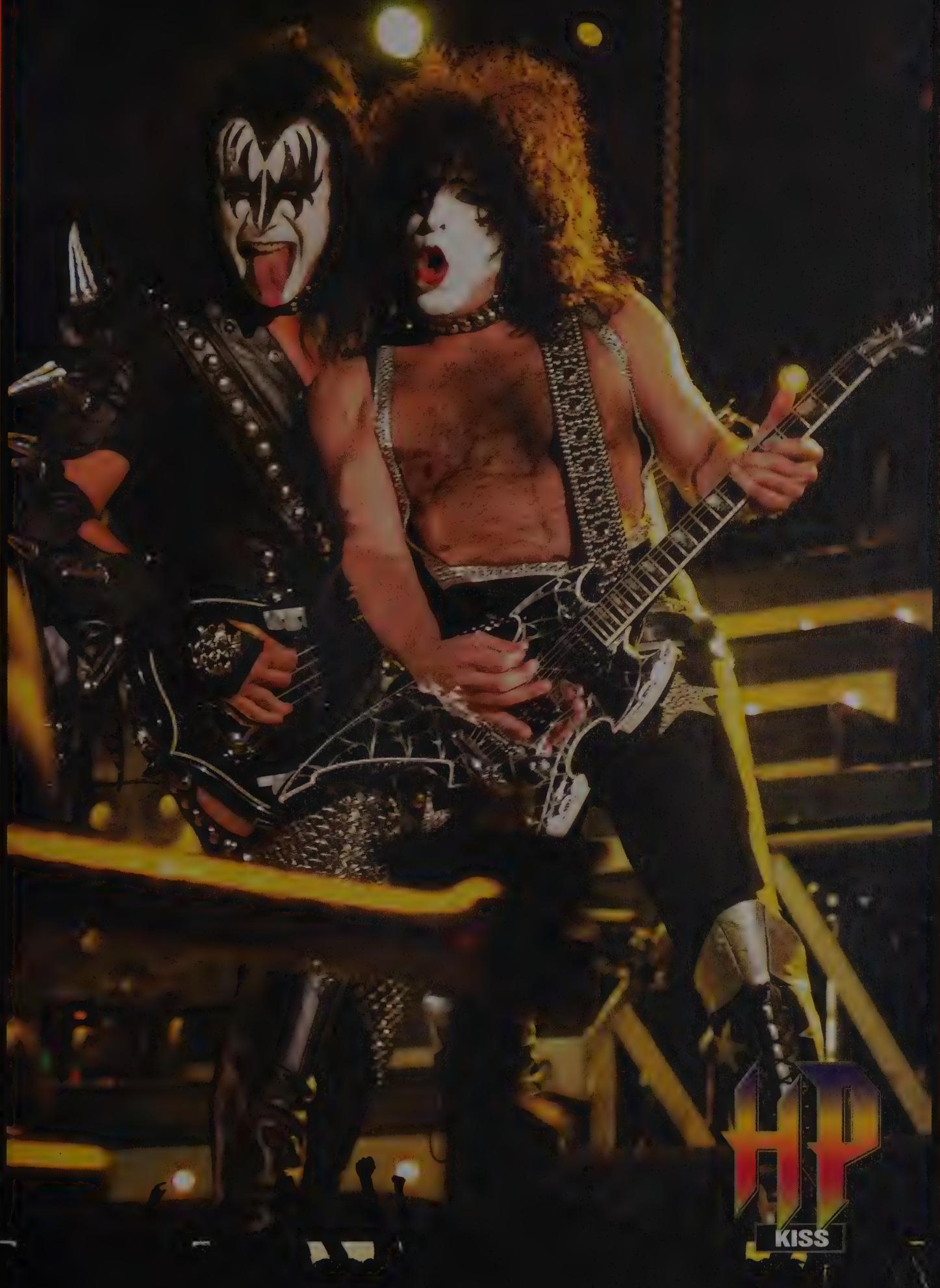
When one chooses to discuss the in-concert greatness of Van Halen, one important issue immediately raises its often ugly head: did you prefer the rock-'em-sock 'em frivolity which surrounded the band's first—and current—version with David Lee Roth, or its more sedate and serious (though no-less-successful) version with Sammy Hagar? We admit that the high ranking we're affording the VH crew stems more from it's scene-stealing early-'80s time with Diamond Dave, though we'd still go just about anywhere, at any time, and pay just about anything to hear Eddie VH do that voodoo that he "do" so well on his guitar. Blending their unmatched instrumental dexterity with Roth's Borscht Belt sense of humor and blond good looks, Van Halen helped revitalize the American hard rock form. Through their ground-breaking efforts, they proved once and for all that a band didn't have to depend on simplistic three-chord riffs (though many of VH's best songs did) or banal lyrics (though many of VH's best songs did) or studio gimmickry (though many of VH's best songs did) in order to make it to the top. These guys just went out there, plugged in their instruments and wailed away; in the process becoming the single most successful American hard rock band of their era.



## 1. KISS:

At one time or another, it's been said every night, in every arena on earth as the lights went down and the crowd's energy went up. A deep-voiced off-stage announcer would shout, "You wanted the best... you got the best!" And with those words the over-the-top, fire-breathing, blood-spouting insanity that's earmarked each and every Kiss concert over the last 35 years would begin. Few who ever experienced these Costumed Crusaders in their prime would deny the notion that no band has ever done it better when it comes to dishing out a heaping helping of pure, unadulterated rock and roll entertainment. From the moment of their inception in 1973, Kiss were designed to be everything any kid who ever picked up an electric guitar dreamed of being. They were loud, they were arrogant, and they were bigger than life. Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss were comic book heroes come-to-life, four black-spandex wearing, face-painted superstars who just-so-happened to be the biggest band in the world. Kiss, however, were always more than "mere" musical taste makers. They were a multi-national conglomerate that spread their influence over a wide swath of rock-related terrain which included television shows, movies, merchandise and record labels. Quite simply, when you wanted "the best", you got it from Kiss every time they appeared upon the concert stage.

## 80 HIT PARADER



# Metallica

## The Wait Continues

BY STEVE HARDING

**I**t's now so close that many of us can feel it. It's so close that many of us can almost smell it. It's so close that many of us can even taste it. Now all we need is for that gosh-darn new Metallica album to get close enough so that many of us can actually HEAR it!

It's now been well over three years since the Metallmen unleashed *St. Anger* upon their ever-eager fan base... to decidedly mixed reviews. Since then, as the legend which constantly surrounds these hallowed hard rockers has continued to grow, vocalist/guitarist James Hetfield, drummer Lars Ulrich, guitarist Kirk Hammett and bassist Robert Trujillo have worked diligently towards putting together the musical pieces that will comprise their latest collection of hard-hitting tunes. Indeed, ever since the fall of 2006, rumors surrounding the collection—including its producer, its contents and its supposed problems—have continually wandered through the rock and roll grapevine. Some of this gossip has indicated the "rapid progress" the band was making... other tales noted the "continual delays" that Metallica faced as they attempted to complete their latest round of recording studio tasks. Who to believe? What to believe? Was the disc ever going to get completed—or would the group's notoriously finicky studio practices continue to push back its release schedule over and over again.

"We've never been a band controlled by someone else's schedule and expectations," Hammett said. "At least that's been true since about our third album. Since then we've been lucky enough to kind of do things our own way—and sometimes that requires a little extra time. With this album, we sensed very early on that we were working on something that could be very special. The range of the material was just amazing, and the degree of passion and energy that everyone was bringing with them every day made us all sit up and take notice."

It would appear that both the energy and the focus of everyone involved in the writing and recording of Metallica's new disc has increased significantly since the troubled times that surrounded the completion of *St. Anger*. As you may recall, as that disc was being created, not only did the band have to deal with the then-recent departure of bassist Jason Newsted, but also with the distracting off-stage problems being suffered by Hetfield. But these days, with Trujillo's smooth fit into the Metallica rock and roll machine, and Hetfield's renewed vigor towards both his music and his life, things apparently couldn't be going any better for this band that many have called the single most significant American heavy metal band of all-time.

"I think we're really together as a band," Hammett said. "That's a great thing when you think back to some of the things we went through when we made the last album. And it's not like we've turned our backs on that album, but we have done things very differently this time. Everything from the tuning of our guitars to the basic speed of the songs has changed... I think for the better. We've gone back to the kind of tuning we used on our early albums, and that's given the songs a kind of extra energy. But when you combine that with our growth as songwriters and lyricists, it makes for a very special mix."

Despite the apparent "return to roots" perspectives utilized on their new disc, some within the hard rock world have begun to wonder whether or not Metallica's rock and roll significance can continue to build with their latest release. It can be argued that the band's artistic and commercial peak was nearly 20 years ago, when their legendary "black" album first rocketed this San Francisco-based unit to the very pinnacle of worldwide metal recognition. Since then, with discs like *Load*, *Reload*, and the live *S&M*, Metallica's rock and roll fortunes have remained continually high—with those discs sell-

ing a combined total of over 15 million copies. But at the same time, many long-time followers have begun to question whether or not the passion and fury that ear-marked the group's initial ascension hadn't been lost along the way. According to Hammett, if those qualities had been misplaced over the last few years, they've certainly been rediscovered this time around.

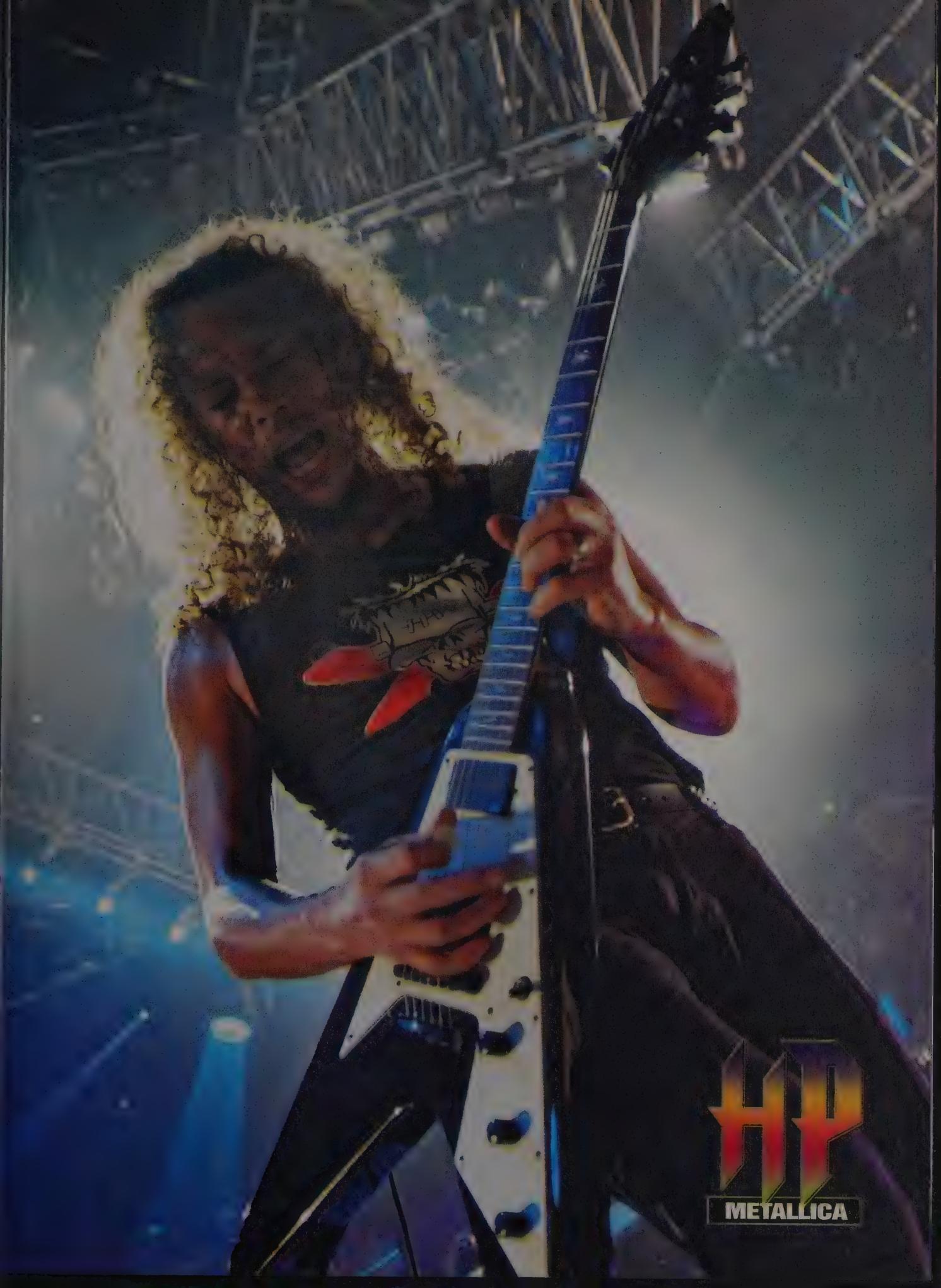
"I really have to be careful when I talk about this album," he said. "That's because I get super excited and start saying how it's the best thing we've done in a long, long time. But I really believe that. Fans who've been around since the beginning will instantly hear things that they can relate to, while those who've come along more recently will get into the incredible stylistic variations that are in these songs. There really is something for everyone—yet it's all totally Metallica."

As has been the case following every album of their legendary 25-year career, it's a safe bet that virtually from the moment the new disc is completed, the Metalli-dukes will be on the road, bringing their unique slice of hard

rocking dynamite to every city, town and hamlet with enough electricity to power their walls of amplifiers. Having played a few one-off shows in Europe last summer, the band knows that they're just as overwhelming on stage as ever—and that fans around the globe will be clamoring at a near-record pace to acquire tickets to see Metallica in action. Of course, a key question will be how many of the new songs the band will be able to include in their live set... and conversely, which long-time favorites will be necessarily dropped to make room for the upstart tunes.

"That's always a very tricky situation for us," Hammett said. "And it gets tougher with every album we do. We have so many albums now, and so many songs that people want to hear, that it becomes almost impossible to present them all every night. We've tried to come up with solutions—like playing multiple nights in some cities and mixing up the set lists—but even then people who come to one show and not the other feel like they missed something. But, on the other hand, it's kind of a cool problem to have. It shows that we've been doing this for a long time... and that we've been pretty good at it."

**"We've never been a band controlled by someone else's schedule and expectations."**



METALLICA

# Velvet Weiland Speaks Out Revolver

**T**here's no question that Scott Weiland has led a life filled with excitement and intrigue. His exploits—both on-stage and off—have been mainstream media fodder ever since this West Coast native first lit up the rock and roll skies as the frontman for the chart-topping Stone Temple Pilots back in the mid-'90s. Thankfully, it appears as if Weiland's more dangerous off-stage predilections are now a thing of the past, and these days the dynamic vocalist finds his rock and roll plate fuller than it's ever been before. In addition to his on-going role as frontman for supergroup Velvet Revolver—where he's currently hard at work along-side guitarist Slash, bassist Duff McKagan, drummer Matt Sorum and guitarist Dave Kushner as VR tour the world in support of their sophomore disc, *Libertad*—Weiland has recently launched his own label, Soft Drive Records, and plans to release his first solo album in 2008. He has produced the first release for his label, the debut disc from the punk/pop band, the Actual. He was also heavily involved with writing a song for the film *Bug*, which made a short but memorable theater run last summer. With all of this going on, we figured it was the perfect time to check in with the ever-informative Mr. Weiland.

**HP:** It seemed like it took forever for Velvet Revolver to complete *Libertad*.

**SW:** Actually, it didn't take as long as it may have seemed to some people because we didn't begin working on it in earnest until we were really ready to be totally focused on the project. There was a lot of thought and writing that went on for months prior to us actually getting together in the studio. Once we began, things went fairly smoothly. The major delay was just getting everyone's attention back where it belonged and on to making sure this was an amazing album.

**HP:** Where was everyone's attention if it wasn't on making new music?

**SW:** There were a few heavy issues going on for a while that we needed to iron out. It seems like there's always some kind of drama going on within this band, but we've learned how to handle it fairly well. I also think it was a situation where we needed to get ourselves refocused after having some time off.

**HP:** At one time you talked about making this a "concept" album. What happened with that idea?

**SW:** That was one of those early things that got discussed. Some of the songs I was working on seemed to have a unifying thread, and I thought when everyone got together we could try to expand upon that concept. But as we progressed, things started going off in some different directions, and I was happy to go with it. The idea was always to make the best rock and roll album we could, and that's exactly what we did.

But I do feel like there are some important themes on this album—especially when it comes to fighting for personal, creative and social freedom. Freedom is a definite theme on this album, which is why the title *Libertad* is so important to us. There are lyrics that everyone can relate to—though they are also very personal to me.

**HP:** Did the success of Velvet Revolver's first album, *Contraband*, place any additional pressure upon you guys for *Libertad*?

**SW:** When you have our history, past achievements are always a consideration. I think we felt much more pressure last time when we knew everyone was going to see if we could create music that stood up to the legacy of STP and Guns N' Roses. This time, we knew we could do it—and so did the fans. For *Libertad* it was about taking what we all learned in our first experience together and expanding upon it. There are a number of different elements at play in this music, which allows us to take the music in directions we didn't try the first time. This is a much more expansive album, though at its root it still kicks ass.

**HP:** Tell us about some of your favorite songs on the album.

**SW:** Perhaps the one that's drawing the most attention is *She Builds Quick Machines* because it's the first single, so it was the first thing that a lot of people heard from this album. We wanted to establish this album with a hard-hitting rock song, and then let everyone devour the lyrics of the entire album.

**HP:** It seems as if the band is a veritable magnet for media speculation and rumors. Do those still bother you?

**SW:** Oh, at this point almost everything that's said about us just rolls off of our backs. We've heard it all, and you just can't get caught up in any of that. About the only time you mind is when it gets personal—you know, about your family. When it's about the band, or about the music, we're pretty much fair game. I've talked openly about my past drug addiction, and my time in prison. The other guys have been pretty open about their past problems, as well. But by being open and honest, you run the risk of becoming more of a media figure—and for the wrong reasons.

**HP:** We know you dropped all Guns N' Roses and STP songs from your live set. Why?

**SW:** We just felt like it was the logical thing to do at this point in our career. Most people know about our past associations, and we remain very proud of those. We wanted to play some of those songs on our first few tours for two reasons...we thought the fans would like to hear them, and we needed to fill out our set. Now, with two albums out, we have enough material to play our own songs for the entire night and provide a very entertaining show.

**HP:** What made you decide to start your own label at this point in your career?

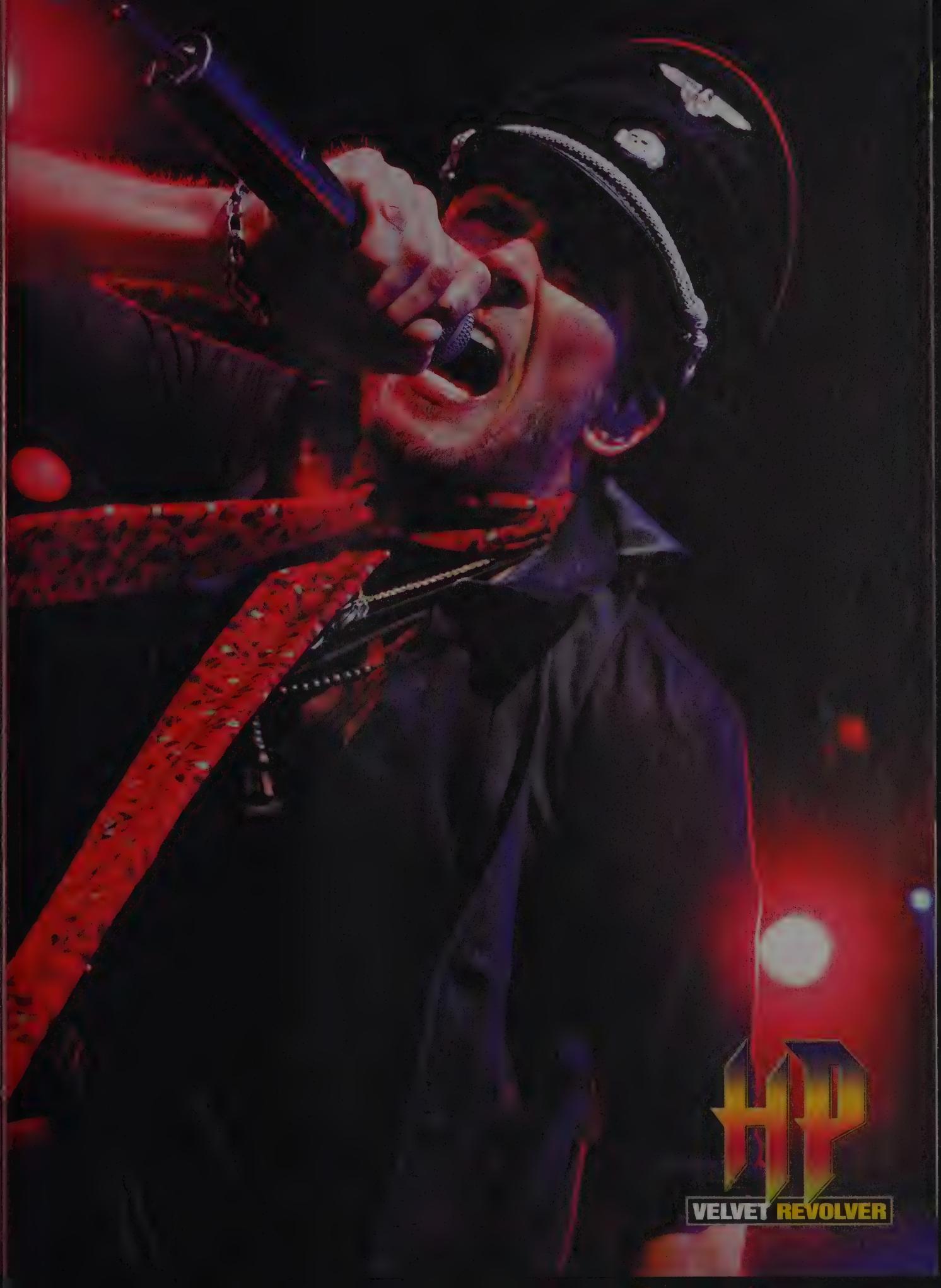
**SW:** It's something I've been working on for a long time. I've had previous distribution deals, but Soft Drive is something a little different. Some of my previous experiences working with other artists didn't work out that well, but this time I hope to achieve many more of my goals. I think there is some amazing music out there. My goal is to find bands that I really think offer something special and then provide them a forum which will maximize their chance at success.

**HP:** You put your money where your mouth is with your first signing, the Actual, who served as Velvet Revolver's opening act for an entire spring tour.

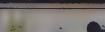
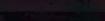
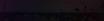
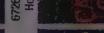
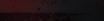
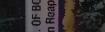
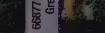
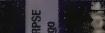
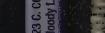
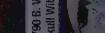
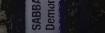
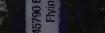
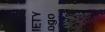
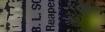
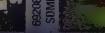
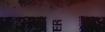
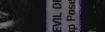
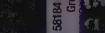
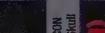
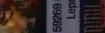
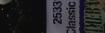
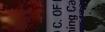
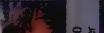
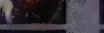
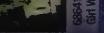
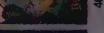
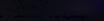
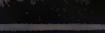
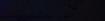
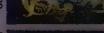
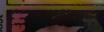
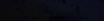
**SW:** Yeah, they went on the road with us, and they did a great job every night. I think they're a truly amazing band, and I'm very proud to have their album as the first release on Soft Drive. I love their lyrics and melodies—they're what I would call a "smart" band in the same way that great groups like Cheap Trick and the Clash were "smart" bands. There's definitely something going on there beyond the most superficial level.

**HP:** You've also become involved in scoring films with your contribution to the *Beautiful Day* to the *Bug* soundtrack. Why did you decide to do that?

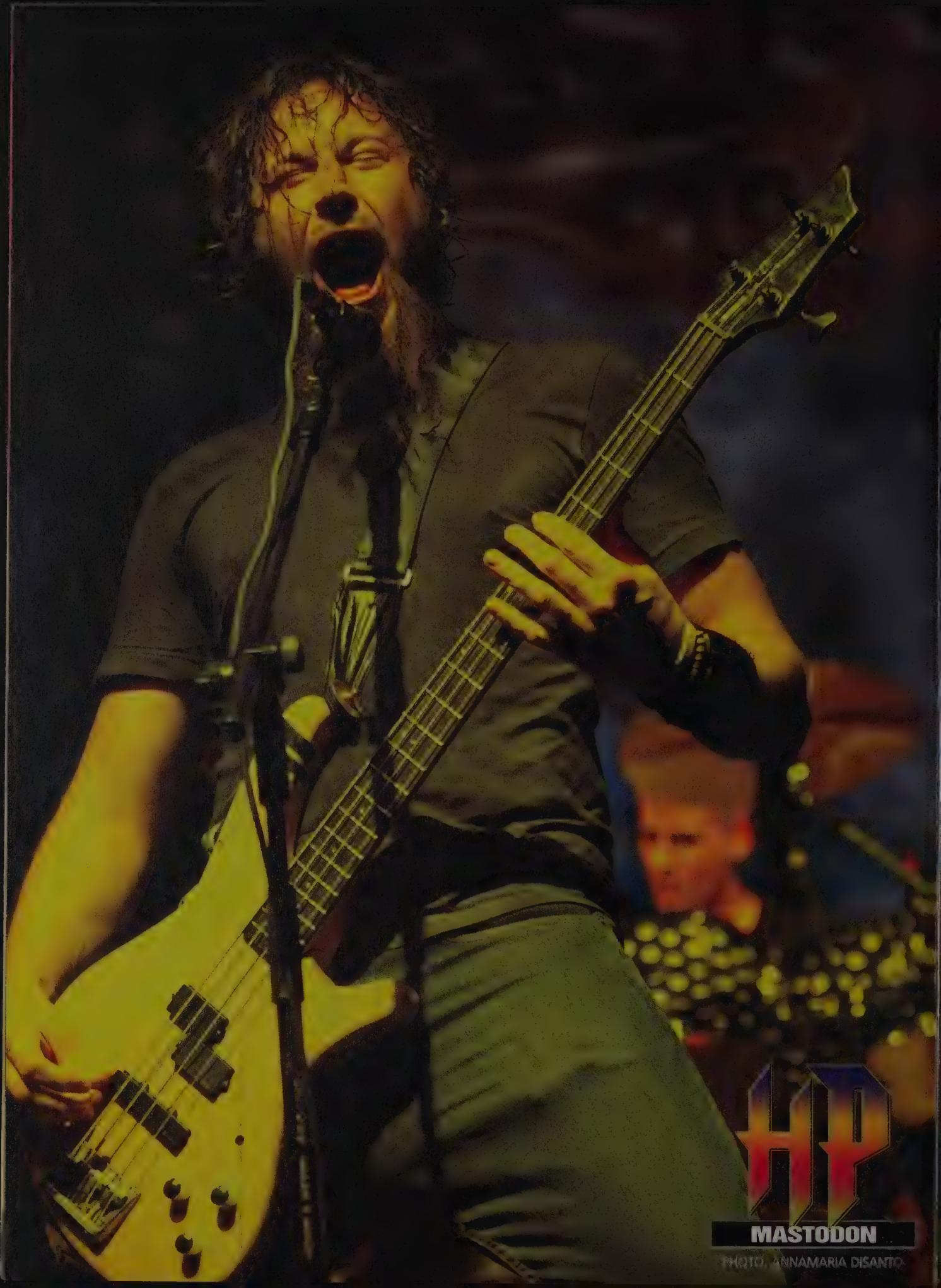
**SW:** I've always admired William Friedkin, who directed *Bug*. His past work includes directing classic movies like *The French Connection* and *The Exorcist*, so having the chance to work with him was truly special. And this movie has a very dark feeling to it, and that was something I could relate to after all the drug problems I've had in the past. Once I saw a screening of the film, I knew I wanted to be involved, and *Beautiful Day* was what emerged from that effort.



VELVET REVOLVER

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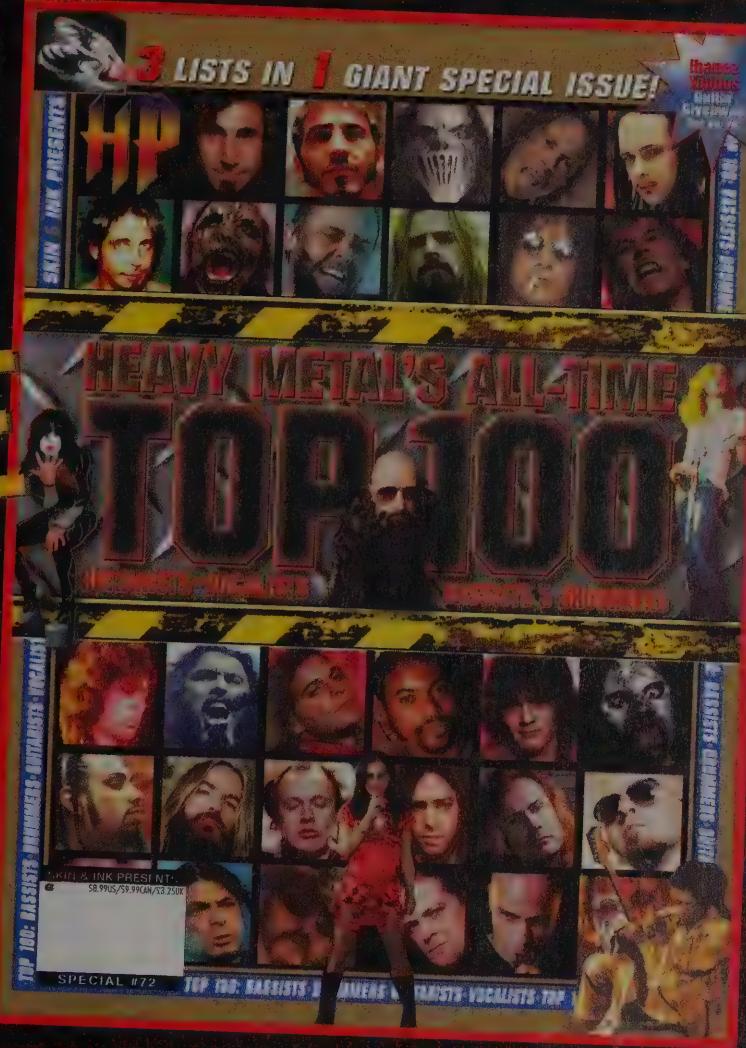
HR  
MASTODON

PHOTO: ANNAMARIA DISANTO

# HEAVY METAL'S ALL-TIME TOP 100

## GUITARISTS VOCALISTS BASSISTS & DRUMMERS

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# GAMES & GEAR

## TOYS IN THE ATTIC

BY FRANK CAFFERO

# SLASH

BY SLASH WITH ANTHONY BOZZA

From one of the greatest rock guitarists of our era comes a memoir that virtually defines sex, drugs and rock & roll.

Slash was born in England and moved to LA during the incredibly vibrant music scene of the early '70s, growing up new neighbors Joni Mitchell and David Geffen. After his parents divorce, Slash spent most of his adolescence exploring the streets of LA. Then he received the gift that would change his life: a one string guitar from his grandmother, which triggered a lifelong passion. With hair metal bands exploding onto the LA music scene, Slash tried to find his niche and a band that would suit his gritty and raw sensibility.

That came in the form of four other young men: Axl Rose, Izzy Stradlin, Steven Adler, and Duff McKagan. Together the would become Guns N' Roses. Dirty, explosive, and as authentic as the streets they came from, they clawed their way to the top.

Slash tells how the band came together, a look at the making of their four studio albums, their insane tours, their rollercoaster lives offstage, and their eventual demise. Slash writes candidly about his relationships, from the easy going Izzy, the steady Duff, the wild Steven, and the complicated Axl.

Slash struggled with his own demons, relationships and lawsuits and survived it all eventually forming his new band, the hugely successful Velvet Revolver.

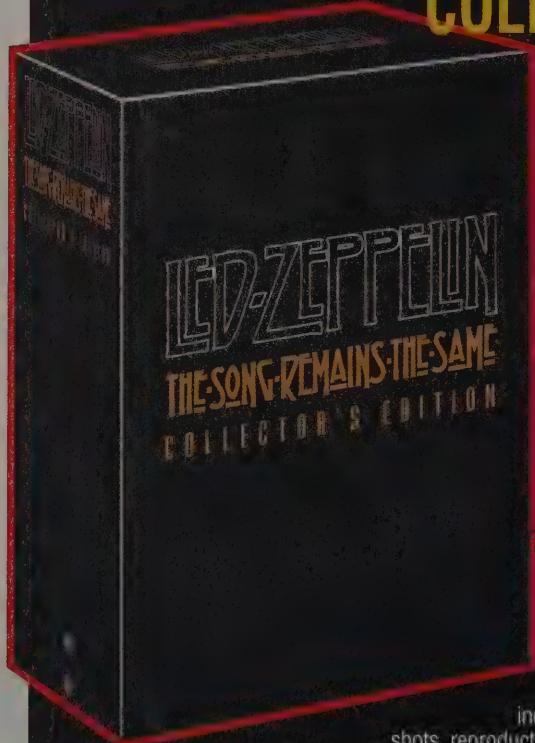
For more info go to [www.harpercollins.com](http://www.harpercollins.com).

It Seems Excessive... but That Doesn't Mean It Didn't Happen



Slash with Anthony Bozza

# THE SONG REMAINS THE SAME COLLECTOR'S EDITION



When writing the linear notes to Led Zeppelin *BBC Sessions*, writer Luis Rey stated, "A captured moment of spontaneous creativity is worth more than hours of computerized perfection". Well there's more than a few moments of spontaneous creativity on the new and vastly improved *The Song Remains The Same* DVD. Long overdue for a makeover, Jimmy Page and studio wizard Kevin Shirley finally put some time together to take on this momentous project. The results are absolutely fantastic.

Gone is the screech and harshness of the original dated mix. What we get now is a much livelier, fuller, more dynamic sound. In fact it sounds like the viewer is in the front row, surrounded by music and applause with the new 5.1 surround mix. *The Song Remains The Same* probably sounds better than it did back in '76 when it was released in theaters with an early version of surround sound.

All the classics are here, *Rock 'N Roll*, *Black Dog*, *Since I've Been Lovin' You* and of course the monumental epic *Stairway To Heaven*, but it's the jams on *Dazed and Confused* and *Whole Lotta Love* that are absolutely amazing to watch. Page leads the band, not on mindless lumbering jams, but on some of the most dynamic music ever, building to tremendous climaxes. John Paul Jones and John Bonham, the hard working rhythm section, hold it all together while providing an impressive rumbling foundation for Page and Plant to riff over. Sure the fantasy videos are a little lame, but Zeppelin was all about the music, and the music rocks on this new edition. In a time when bands don't venture much from their recorded arrangements, it's refreshing to hear such loose improvised music. More like a jazz band than rock band, Zeppelin shifted gears at a moments notice, going off on some incredible musical tangents.

*The Song Remains The Same 2 Discs Collector's Edition* includes extra songs *The Ocean*, *Celebration Day*, *Misty Mountain Hop* and *Over The Hills And Far Away*, not included in the original release, an interview with Robert Plant and manager Peter Grant, promo shots, reproductions of the original theatrical poster, 5.1 remastered surround sound and official T-shirt.

This is a terrific package from a band who is sorely missed and with the O2 reunion concert over, hopefully there will be more great live Zeppelin music to come. Like the song goes *The Song Remains The Same...* only now it's better.

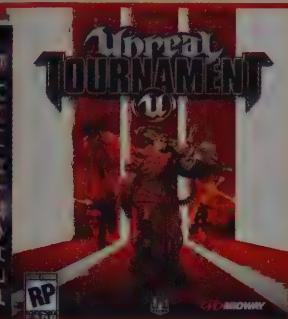
For more info go to [www.ledzeppelin.com](http://www.ledzeppelin.com).

## UNREAL TOURNAMENT 3

Unreal Tournament 3 marks the return of the world's premiere first-person shooter to the PC, and its debut on the **Xbox 360** and **PLAYSTATION 3** computer entertainment system. **Unreal Tournament 3** unleashes the full power of Unreal Engine 3, taking graphics, gameplay, and challenge to a whole new level. Players engage in intense and hyper-real battles with other human players online, or against Unreal artificial intelligence that sets

the industry standard. With the most powerful futuristic weapons and vehicles available, this is first person shooter action at its best!

For more info go to [www.midway.com](http://www.midway.com).



## BURNOUT: PARADISE

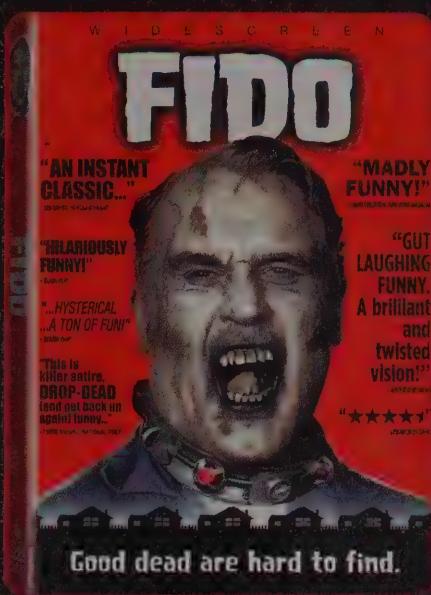
Welcome to Paradise City! Make action your middle name, as you control what happens when and where in **Burnout™ Paradise**! Immerse yourself in the open roads of Paradise City from the downtown streets through the hectic freeways to the sweeping mountain roads; the world is waiting to be explored!

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For more info go to [www.ea.com](http://www.ea.com).

## HP DVD REVIEWS



Good dead are hard to find.

### FIDO

**Fido** is a devilishly twisted, often hilarious take on the zombie genre. This time instead of flesh eating maniacs we get zombies that have been domesticated with the use of some kind of mind controlling collar.

In an idyllic '50s world the dead have been trained to deliver mail, do housework, walk the dog and even babysit the children.

But of course something goes wrong and one of the zombies accidentally kills an old lady, setting off a series of zombie hijinx. With the whole town in a panic ZomCon is called in to get things under control.

This funny and frightening film, **Fido**, features a great ensemble cast including Carrie-Anne Moss (*Disturbia*, *The Matrix*), Billy Connolly (*White Oleander*) and Tim Blake Nelson (*Syriana*).

**DVD SPECIAL FEATURES:** "The Making of **Fido**" featurette, Audio Commentary

with Director Andrew Currie, Producer Mary Anne Waterhouse and Actress Carrie-Anne Moss; Deleted Scenes with Optional Director Audio Commentary, Storyboard, Makeup and Concept Art Galleries, Composer Select Scene Audio Commentary Track, Zomcon "Zombie Me" Creator Exclusive DVD-Rom Feature

For more info go to [www.boncgate.com](http://www.boncgate.com).

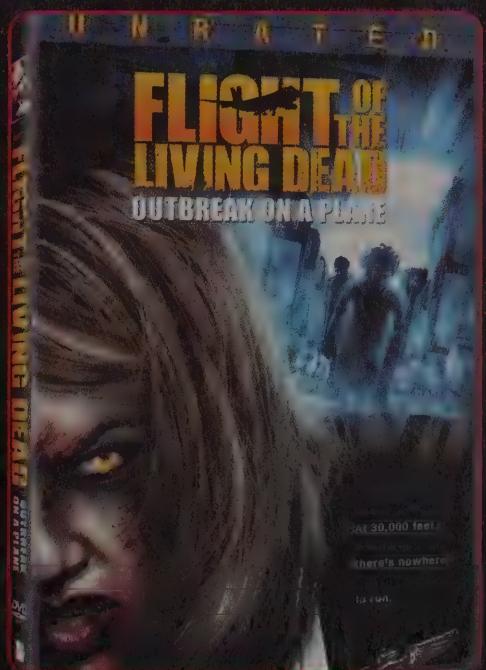
## FLIGHT OF THE LIVING DEAD: OUTBREAK ON A PLANE

In a flight from Los Angeles to Paris, a renegade scientist, on the run from the CIA, has smuggled a secret coffin containing the body of a scientist infected with a deadly genetically engineered virus. The 747 jumbo jet collides with two massive thunderstorms at once, dropping it into the eye of an inescapable storm. The non-stop turbulence triggers the release of the infected flesh-eating "corpse" from the cargo hold. A life and death battle ensues as the virus turns the unsuspecting passengers into the undead and the terrified uninfected passengers try to survive the flight they now wish they missed. Now, no government will allow the infected aircraft to land.

Stranded in the air, the passengers have no place to hide from flying the deadly skies.

**DVD SPECIAL FEATURES:** Feature commentary with director Scott Thomas and producer David Shoshan, Feature commentary with IGN.com editors, Outtakes reel.

For more info go to [www.newlinecinema.com](http://www.newlinecinema.com).



# BULLET FOR MY VALENTINE

Throughout their European homeland Bullet For My Valentine are considered one of the biggest heavy metal bands of their generation... after only two albums releases. But such a notion has certainly not slowed down this charismatic unit's desire to make sure that in 2008 American fans get to appreciate their hard rocking magic just as much as their Continental cohorts. With the release of their sophomore disc, *Scream Aim Fire*, this quartet from Bridgend, South Wales, comprised of vocalist/guitarist Matt Tuck, guitarist Michael Padgett, bassist Jason James and drummer Michael Thomas, appears primed and ready to take the next giant step in their quest to become hard rock's Next Big Thing. With their 2006 debut disc, *The Poison*, having sold over a million copies worldwide, and their recent tours finding them sharing stages with the likes of Metallica, Guns N' Roses and Iron Maiden, it is clear that BFMV have arrived as a potent force on the heavy music scene. But as we learned during this recent conversation with the loquacious Tuck, whatever success the band has already enjoyed has only served as further inspiration for Bullet For My Valentine.

**Hit Parader:** How does *Scream Aim Fire* differ from *The Poison*?

**Matt Tuck:** When we started work on this one, we knew that we just wanted to push everything along. We've never been shy about showing some melody in our songs, or about being very in-your-face with our aggressiveness. So this time we wanted to be even more aggressive and more melodic than we were on *The Poison*. The success we had with that album gave us a lot of confidence. It convinced us that what we were doing was pretty good—that we were definitely on the right track.

**HP:** The media back home in the U.K. is notorious for building bands up... and then tearing them down. Is that a concern as you make the rounds for a second time?

**MT:** (Laughing) I think it's almost expected, isn't it? The magazines were all so good to us last time that I don't know what else they can do for us now. So maybe it is time for them to turn on us and see what kind of scandal they can uncover. Unfortunately for them, I don't think they're going to find very much that's interesting. We've spent so much time on the road, and then in the studio making this album, that we haven't had much time to get into any real trouble.

**HP:** You mentioned that is looking the band to their disc... the recorded *Scream Aim Fire* in fact, that

you're now working on?

**MT:** Interesting... but obviously not true. We wanted to work with (producer) Colin Richardson again. He had done such an amazing job with *The Poison* that we knew he was the man for the job on this one. There's a studio called Sonic Ranch near El Paso that was the perfect place for us all to work together. There's really nothing more to it than that. Believe me, fans in Europe will see and hear plenty from us in the year ahead... as will fans in America.

**HP:** Is there one song that are you particularly proud of?

**MT:** That's always quite hard to say, but if I was forced to choose, I'd probably say *Eye of the Storm* because it shows off many of this band's best qualities. It's heavy, yet the melody is strong and I feel that my singing is quite good. I am very proud of that one.

**HP:** You're on the cover of *THE POISON* magazine. What's that like?

**MT:** And this is the cover of *THE POISON* magazine. I'm the last person to be asked to do this kind of thing, but I'm sure...

**MT:** Is anyone ever really prepared for something like that? It was amazing for us, and something that we truly appreciate. But it was a little overwhelming at times. I mean one day you're a young band struggling to get your first album done, and the next you're on the cover of some of the biggest European music magazines. It does change your life.

**HP:** And how often you come to America it was hard to believe that a young band filling around in a small bus struggling for recognition.

**MT:** That was fine with us. We knew that when we first

"I hear  
a lot of good  
music out there,  
but I also hear  
a lot of  
garbage."



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came to America it wasn't going to be easy. The kind of music we play is a little more accepted in Europe at the moment than it is in the States. You're a bit more trendy than we are when it comes to musical loyalty. Europe tends to be a little more traditional when it comes to its rock and roll tastes. So when we had the chance to play third on the bill over here we jumped at it. We wanted the chance to introduce ourselves to America, and that was a great way of doing it.

**HP:** And how did you find the reception in America?

**MT:** It was a little rough at times. A lot of fans may not have been that familiar with us or our music, so we got a mixed response in some markets. New York was particularly tough on us, but we had been warned about that. It's a little like London in that regard—they see so much, and because of that they enjoy putting you through your paces. Some smaller markets are just happy to have a band come through their town and perform. Other places rather expect that, and are very critical. But we can handle our-

selves, and thankfully, most of the time when we left the stage, we were getting a very warm response.

**HP:** You've been compared to so many great bands of the past and present—everyone from Metallica to Guns N' Roses to Motorhead. How does that make you feel?

**MT:** It makes us feel great! But at the same time we want to make sure that fans realize that we're using those influences as our starting point. We're not trying to copy those bands or play music that represents some bygone era. We're very proud to be a metal band, but we're a contemporary metal band that has brought in a lot of what we love about more modern hard rock into our sound.

**HP:** Tell us a little about the group's history

**MT:** We come from a place called Bridgend in Wales. It's a little out-of-the-way, but it's a great place to start a band. The entirety of the United Kingdom is fairly small—at least in comparison to America—so a young band can get from where they live to a place like London without too much difficulty. Michael,

Padge and I started our first band, called Jeff Killed John, back when we were kids in the mid-'90s. It wasn't a particularly creative group, but it allowed us to play loud, aggressive music and learn a lot about what a band is supposed to do. Then we added Jason a few years later, and that's when things began to really take shape for us. We started balancing our style with a bit more melody, and as our playing improved so did our song writing. We changed our name to Bullet For My Valentine, and at the second show we ever played under that name we got signed.

**HP:** As one of the leaders of the latest metal revolution, how do you view the current state of the hard rock form?

**MT:** I hear a lot of good music out there, but I also hear a lot of garbage. But I imagine that's the way it's always been. All we can hope is that the cream will rise to the top and that there'll be a lot of fans there ready to appreciate it when it does.

## INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE, COMPILED BY ILKO NECHEV

## YAMAHA-ROGERS DRUMS

Rogers, one of the grand old names in American drum-making, is back. One of the oldest, most innovative and renowned U.S. drum-makers, Rogers began slipping from view in the late '90s through a series of take-overs and sell-offs that devalued the brand bit by bit. Now Yamaha, which already makes superb, much-endorsed, top-of-the-line drums, has acquired the Rogers name and vows to resurrect its quality, too.

Rogers was launched in 1849, at the start of the California Gold Rush, to make calfskin banjo heads. Eventually the drum market overtook the banjo market and Rogers



became what some consider America's first drumhead manufacturer, which led into making drums themselves. Up until the late 1970s, Rogers drums were known for the "fat" sound of their 5-ply maple-and-poplar shells, and for a series of innovations still beloved by in-the-know drummers: the Dynasonic snare drums, which its bright-sounding chrome-over-brass shells and ultra-adjustable snare-crades in which the tension of the wires themselves as well as overall snare-mechanism tension could be controlled; Swiv-o-matic hardware which set new standards for flexibility and smoothness of pedal action; and Memrilok hardware in the mid-'70s which, among other things, pioneered super-stable mounting systems. Shortly after introducing Memrilok,

Rogers changed its drumshells to 8-ply all-maple, introducing the heavier "stadium sound" – but, according to picky Rogers aficionados, losing the "classic" sound of the thinner maple-poplar shells.

In resurrecting Rogers, Yamaha has not gone back to that classic maple-poplar shell construction, although it is using poplar – bad news for the Rogers cultists, maybe, but good news for readers of this column, because poplar is an excellent budget-priced wood that tends to accentuate low-end oomph while sounding brighter than

mahogany, which also has a pronounced bottom and was popular for drum shells back before maple became standard. And, indeed, while the cultists may not find these drums measuring up to the classics (one has to wonder what could, short of ultra-expensive limited-editions), the new

Yamaha Rogers kits are extraordinarily affordable, especially for their quality.

Yamaha is starting out with two new low-priced Rogers 5-piece kits, the Trailblazer and the Prospector – yes, they're taking the whole Gold Rush thing pretty far, even making the kits in colors like Bandana Red, Blacksmith Black and Mining Pan Silver (could Nugget Gold be far off?). But that's fine given what you get for the price. The mid-level Trailblazer, which we've already seen in some places for as low as \$550 (though a couple of hundred higher is a more typical price point), has a 22" X 16" bass drum, 10" X 8" and 12" X 9" toms, and a 16" X 15" floor tom, all with 9-ply shells of birch and poplar – so you get some of poplar's low-end tone plus the bright cutting-edge of birch. The extra-deep 10-lug 14" X 6.5" snare drums have steel shells for extra brightness and power, too.

Kits come with 2 heavy-duty double-braced cymbal stands, one straight and one boom, plus double-braced hi-hat stand, basket-style snare stand, strap-drive bass drum pedal, plus ultra-adjustable tom mounts with rims-style suspension mounts to let the shells resonate more freely. An 8" X 7" tom and 14" X 13" floor tom are available as add-ons. Trailblazers come in Bandana Red, Blacksmith Black and Mining Pan Silver.

The entry-level Prospector kits, which we've seen discounted at the insanely low price of \$450 in some spots (and are still a bargain at a couple hundred more), have all-poplar shells, 6 plies for the toms and floor tom and 9 plies for the bass and snare drums. The 5-piece kits include 14" X 5.5" snare, 22" X 16" bass drum, 10" X 7.5" and 12" X 8" toms, and 16" X 16" floor tom. Double-braced hardware includes a throne, one straight cymbal stand, basket-style snare stand, and in a nice touch, a chain-drive bass drum pedal. Prospector kits come in Bandana Red and Blacksmith Black only.

For more on the newly resurrected Rogers drums, visit [www.rogersdrumsusa.com](http://www.rogersdrumsusa.com) online, and/or [www.yamaha.com/drums](http://www.yamaha.com/drums).

## IBANEZ XIPHOS 7-STRING GUITAR

Thanks to Ibanez, X now marks the spot for metalheads exploring the expanded tonal territory of 7-string guitars. Yes, Ibanez has introduced a 7-string version of its radical X-shaped Xiphos models. The XPT707FXGCM has a mahogany body and mahogany 5-piece Wizard II thru-neck with rosewood fingerboard and sharkstooth inlay, plus DiMarzio D'Activator 7-string pickups which have a hot-rodded "active" sound without the added expense of actual active electronics. Unlike the 6-string Xiphos, the 7-string has a fixed bridge instead of a double-locking tremolo system. And it's finished in way-cool Grey Chameleon, which changes hue at different angles, with black hardware (1 volume and 1 tone knob, and 3-way selector). List price \$1066.65 (gee at that price they shoulda named it Normal or William – a lame joke that makes sense if you paid any attention in history class!). For more info check out [www.ibanez.com](http://www.ibanez.com) online.

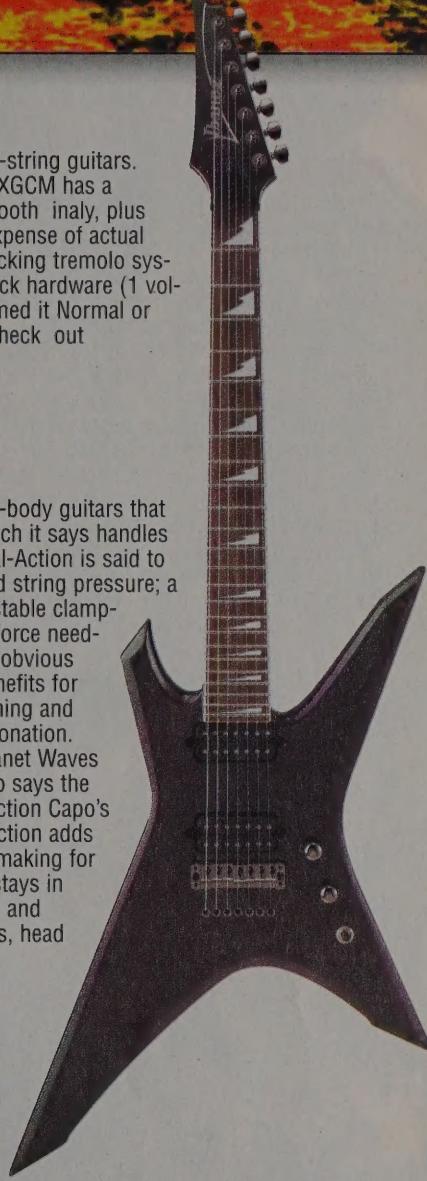


## PLANET WAVES DUAL-ACTION CAPO

Planet Waves has teamed with guitar innovator Ned Steinberger (creator of the no-headstock/no-body guitars that bear his name) for what it calls the next evolution in capo design: the new Dual-Action Capo, which it says handles the age-old tuning and intonation problems caused by uneven capo pressure on strings. The Dual-Action is said to eliminate side-pull and exert direct, evenly balanced string pressure; a tactile micrometer tension control allows for adjustable clamping pressure and compound action reduces the force needed to open and close the capo, which has obvious benefits for tuning and intonation.

Planet Waves also says the

Dual-Action Capo's aircraft-quality aluminum construction adds virtually no weight to the neck while in use, making for quick and easy one-handed operation that stays in tune. All for \$29.99 retail. For more on this and Planet Waves' many other guitar accessories, head online to [www.planetwaves.com](http://www.planetwaves.com).



## D'ADDARIO T2 TITANIUM STRINGS

D'Addario's new T2 Titanium Strings are nominally Classical Guitar strings, but their unique combination of sweet tone and bright projection may well make them attractive to non-classical players too. The result of D'Addario's long search for an alternative to nylon classical strings, the T2's are made of a dense monofilament material with the smooth, polished feel of nylon but brighter tone and more projection; as a bonus it has a cool translucent-purple color, too. D'Addario T2 Titanium Classical Treble Strings are available as singles in three tensions and multiple gauges, retailing at \$1.30 to \$1.50 apiece. For more on these and D'Addario's many other strings and guitar-related products, visit [www.daddario.com](http://www.daddario.com) online.

# GAMES & GEAR

## THE DRUM BEAT

### PRO-MARK

"Drum roll, please!" Attention all drummers who've been told, or have told themselves, to "get a grip" as sweaty hands send drumsticks flying at the worst moments: Pro-Mark, the drumstick giant, has been working on this problem, which has plagued drummers as long as they've been drumming. In fact, with its new Drum Roll grip tape, Pro-Mark has further widened its array of drummer's grip-aids, which already included Stick Rapp drummers gloves and Pro-Grip sticks. Drum Roll is a gauze-type material that can be applied directly to the stick, and to the fingers for additional protection. It sticks to itself, not the surface to which it's applied, so no sticky residue to worry about once it's removed. Drum Roll comes in four colors, red, blue, purple and black, SRP \$11.25 per roll. For more info on this, and Pro-Mark's enormous array of sticks, mallets, brushes, and related accessories, head to [www.promark.com](http://www.promark.com) online.



### EVANS

Finally this month, drumhead maker Evans has expanded the EC line it launched three years back with the EC2, a double-ply head that introduced a sophisticated new edge-damping system to fine-tune overtones and response. The EC1 brings the same sophistication to a single-ply head, which controls upper-frequency ring while promoting solid attack and a rich low-end response, and without interfering with the bearing edge of the drum. At 14 mil, the EC1 is also a bit thicker than industry standard single-ply, for a sturdier feel and extra durability – but without making it feel stiff or choked. The EC1 comes in 6" through 18" sizes, clear or coated. For more on the EC1 (and 2) and Evans' wide range of other drumheads and related products, visit [www.evansdrumheads.com](http://www.evansdrumheads.com) online.

### SABIAN

Cymbal-maker Sabian continues to expand its "white noise" special-effects cymbals with the unique new "Chopper" – a set of three bronze discs, one of them etched like a traditional cymbal but two of them die-cut into propeller-like shapes (thus the name Chopper, as in helicopter), riveted loosely together for quick, tightly-focused white-noise accents and rhythms. The Chopper can be mounted on a cymbal stand or laid atop a snare for a funky "techno-slap" effect. Already being used by drummers like Mike Portnoy and Will Calhoun, the Chopper comes in 8", 10" and 12" sizes. Hey Sabian, dare we hope for an 18" or 20" version for something like that killer clang that Bill Bruford got with a bent-up old ride cymbal on King Crimson's classic *One More Red Nightmare*? For more on the Chopper and Sabian's many other cymbals and effects, check out [www.sabian.com](http://www.sabian.com) online.



# FEEL THE RUSH



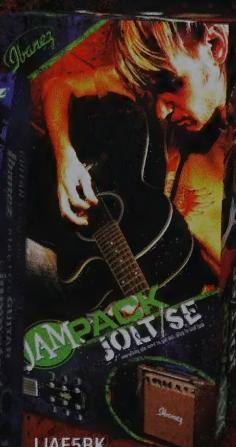
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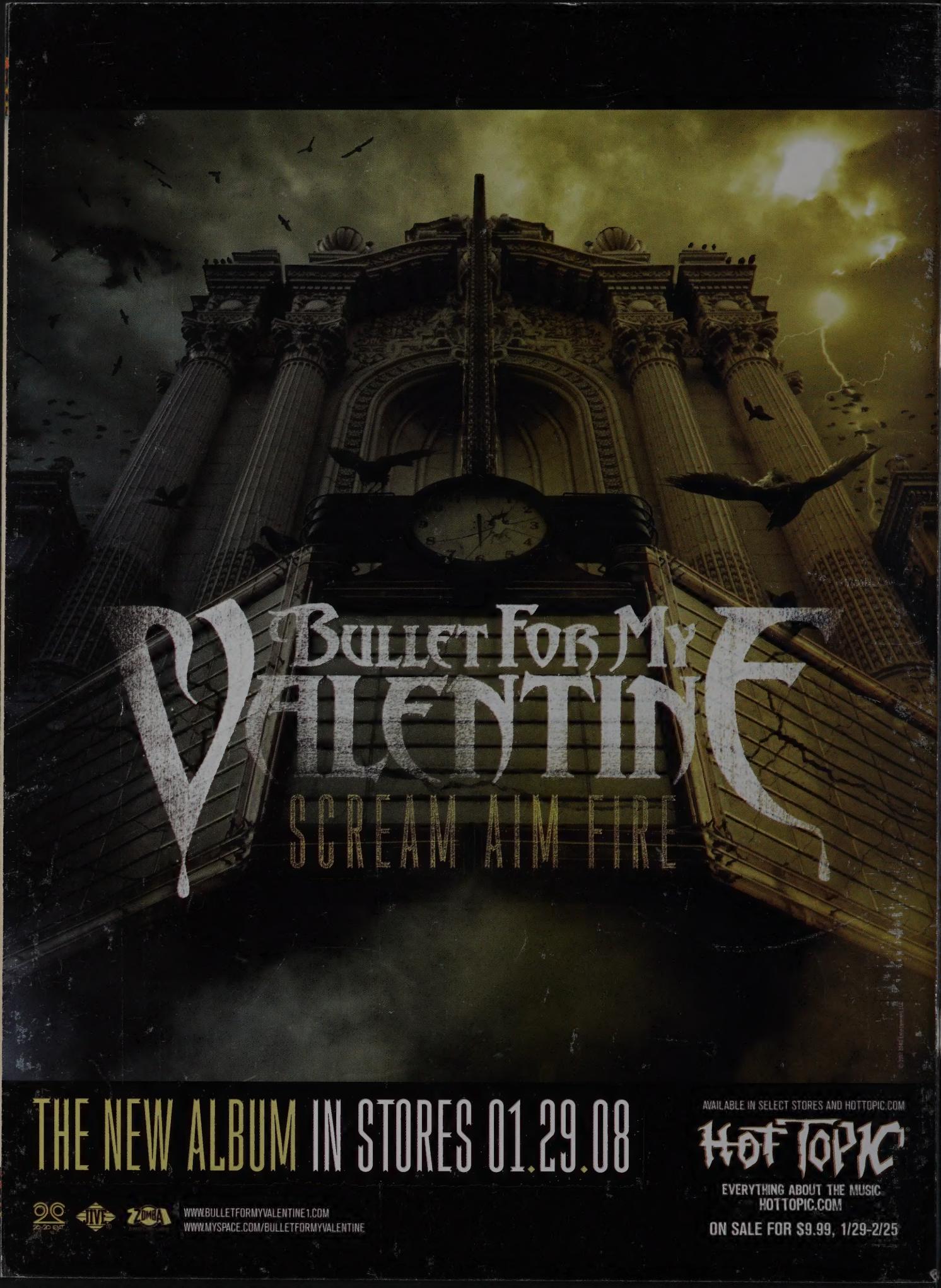
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# BULLET FOR MY VALENTINE

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